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ISSUE 66

FEBRUARY 1998

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GEMINI

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Issue 66 February 1998 £4.25

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- *Get dirty with your effects unit*
- *Beat Xtractor: vinyl-to-MIDI sync*

Gear tests

E-mu E-Synth

Ensoniq PARIS

Alesis NanoSynth

Plus...

Atari Internet software

MIDIWorks sequencer

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02

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FUTURE MUSIC

ISSUE 66
FEBRUARY 1998



**COVER
FEATURE**
Portishead do it, and
now so can you...
sound lo-fi, that is.
Read the interview
on p76 and read our
lo-fi tips on p78

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ADAM F

A few lucky breaks and a good ear
for breakbeats **58**



FSOL

Electronic Brain Violence: Gary and
Brian on their new label **66**



GEMINI

Is it house or is it techno? Find out
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what about this serious slab of hardware? We take a
look at the very latest update

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player) and outputs a synchronised MIDI Clock
signal. It could change live music as we know it...

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Something to keep all your SCSI bits neat and tidy

Ensoniq PARIS30

A powerful virtual studio with a realistic control
panel. It thinks it's a mixer, too

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The newest version of the impressive music
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Yet another native of Alesis' miniature NanoLand™
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running rings around other drum 'n' bass acts.

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FSOL have a new label: who's on it, what's on it, and
can we have some nice weird graphics, please?

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How do you follow up an album such as *Dummy*?
Adrian Utley and Geoff Barrow reveal how they did
just that... eventually

Downtime130

Gemini is one of Chicago's best dance music produc-
ers. Not those blonde pin-ups soft lads

Technique

How to sound lo-fi, part 178

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Portishead sound. We give you some advice on
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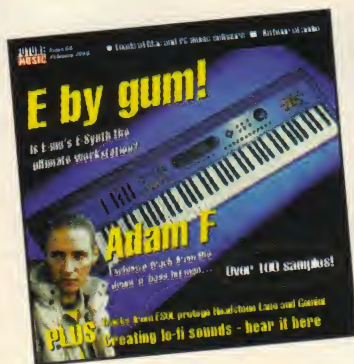
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**FUTURE
MUSIC**

**COVER
CD**

Gear tests, commercial tracks,
readers demos, lo-fi tutorial
tracks plus a CD-ROM section
full of software. Turn over...



CD contents

FM 66

February 1997

01

CD-ROM



PC software

Progenie

A demo, shareware version of this impressive Korg Prophecy editor programmed by Cambridge-based FM reader Pete Booth and currently available in full on the Net. Check readme file for further info.

<http://www.splitbrain.demon.co.uk>

WS16SW

A demo version of this sound file protection application for users of hard-disk recording, sound file editing and multimedia authoring tools. *Wave Safe* offers impressive anti-corruption and salvaging functions for anyone who works in a PC digital audio recording environment. Hit .exe file to install.

e-mail: sales@calistan.demon.co.uk

WS32SW

A native 32-bit version of *Wave Safe* (see description above).

LOGICAUD

Here's a demo version of the excellent *Logic Audio 3.0* MIDI and audio sequencing package. Install with .exe file.

Sound Technology: 01462 480000

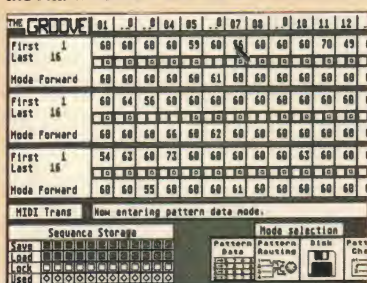
WAVS

A selection of 40-plus WAV sound files covering bleeps, chimes and assorted sound effects. Play through your sound application.

CEOP1DEMO

A demo version of this well-appointed, 64 track fully functional sequencer. Check readme file for installation info.

A pattern-based, analogue sequencer, for the Atari. Hence it's black and white



Mac programs

EMAGIC MAC DEMO

The Mac version of Emagic's impressive audio and MIDI sequencing package. Click on icon to run.

Sound Technology: 01462 480000

YAMAHA

MIDI files, performance voice data and utilities for owners of Yamaha's MU100R and 90R modules. Check readme file for more info.

Yamaha: 01908 366700

SOUNDTWEAK

This application allows you to add various DSP effects to 16-bit *SoundDesigner II* files, such as compression, phase inversion and reverb. Check readme for further details.

OSF DEMO

An audio-visual demo of the *Old School Flavours* sample CD range including a selection of loops and samples. Click on icon.

Time+Space: 01837 841100



Atari software

A whole bunch of software lifted from the Net. Find out more in *Surfers' studios* on p89. Check the readme file before you enter any of the programs.

ANALOGSE

Groove Analogue Sequencer Simulator D_CALC11

A desk accessory delay calculator

MMM226

MIDI file player and sequencer program

STMIDIEX

Primitive universal editor and librarian

S16ALITE

48-track sequencer program

ALCHEMJL

Real-time, multi-windows, multi-tasking sequencer

STSYNTH (archived)

Software synth

PATCHLIB

CZ101 and DX100 patch librarian

MIDITALK

MIDI editor/librarian

ARPEG (archived)

Desk accessory MIDI arpeggiator

Audio

Commercial tracks

02

Adam F

● *F-Jam* (7-inch mix featuring MC Conrad) (Fenton)

Best known for the ubiquitous drum 'n' bass classic *Circles*, Adam F is a craftsman of the scene with his jazz-tip, live-based future sounds. Sarah Davis talks business with the man on p58. Meanwhile, here's a prime cut featuring Good Looking's MC Conrad.

(p) London Music Production Company under exclusive license to EMI Records Ltd © 1996 EMI Records

Taken from the album *Colours* on Positiva/EMI available now.

03

Headstone Lane

● *Knuckleduster*

(Wells)

A tip for the top on Future Sound Of London's EBV imprint, Headstone Lane's *Knuckleduster* is a dirty analogue delight with a dark, aggressive vibe. Derek O'Sullivan talks to FSOL and the EBV crew on p66.

(p) & © 1997 EBV

04

Gemini

● *Lifted Life*

(Kinsey)

His real name is Spencer Kinsey. He's from Chicago. He's a top producer. He talks in short sentences. But his music is wicked. See *Downtime* on p130.

(p)1997 Spencer Kinsey

© 1997 PLS Music

Taken from the album *In Neutral* on Distance Records available now.

Reader demos

05

Peyote Train

● *The Darkest Follow*

(Spooner)

Acoustic bass, classical guitar, hip hop and drum 'n' bass beats come together in South London soundsmith Marcus Spooner's tracks. Flick to p106 for more.

Marcus: 0181 871 9092

06

Digger

● *Tightens In The Turn*

(Hanson)

Exploratory tech-ambient with a few surprises, courtesy of strangely-monikered music-maker Arthur Bo Hanson. Check it out on p106.

Arthur: 0181 883 2073

07

Arksun

● *Voyage Of Arksun*

(Rapacciolli)

Laurence Rapacciolli's impressive take on full-tilt prog house does the business in spite of his extremely lean studio set-up. Find out more on p106.

Laurence: 01453 860285

08

Borax

- *Rainbow Around The Sun* (Borax)

A neat effort from this Estonian collective, whose fondness for The Doors, Kraftwerk and Hi-NRG disco comes over in their mad fusion tracks. P106 has the details.

e-mail: Janek.Murd@mail.ee

09

DJ Daze

- *Warp* (Blair)

A healthy dose of drum 'n' bass from this Manchester-based samplist and programmer. See p106 for the lowdown on DJ Daze.

Anthony: 0161 860 4679

Reviews**E-mu E-Synth**

Is the E-mu really the daddy of all workstations? This self-contained MIDI studio incorporates the sampling features of an Emulator, the real-time controls of a Launch Pad and a fully appointed synth in one tasty unit. Maff Evans delves into it on p20.

E-mu Systems: 0131 653 6556

10

- Short demo

11

- Samples and loops

Alesis NanoSynth

640 sounds and 64-note polyphony in a one-third rack-size box all sounds very appealing. See how Jon Bates fared with this diminutive module on p37.

Sound Technology: 01462 480000

12

- Ten preset samples

Retro**Teisco 110F**

Teisco churned out these tasty monosynths around the early 80s. Matt Thomas unearths one for your delectation on p47.

13

- Clank Spencer (132bpm); Trip House (132bpm); Orimental (124bpm); Walrus of LFO (136bpm); Deep in the Bungle (152bpm)

14

- Blissando (148bpm); Diet Tonic (128bpm); Spooky Mod (C2, C3, C4); Texas Chainsaw (C2, C3, C4); My Ding-a-Ling (C2, C3, C4)

15

- Beat the Bank (125bpm); Bank the Beat (100bpm)

Sample CDs**House Party**

Another gem from the popular *Old School Flavours* collection.

Time+Space: 01837 841100

16

- Phatjam 4 (116bpm); Disco Vinyl 3



(126bpm); Weekender 2 (108bpm); Hustle 1 (110bpm); Boogie 1 (106bpm)

Jazz Quartet

Jazz is cool, don't you know, so get some into your tracks with this neat collection.

Time+Space: 01837 841100

17

- Blues 2 (B flat, 92bpm); Blues 3 (B flat, 92bpm); R&B 1 (E flat, 108bpm); Funk 1 (C min, 92bpm); Jazz 1 (G min, 86bpm)

Titanium Rhythms

Don your welding goggles and spanner, it's industrial percussion time.

Time+Space: 01837 841100

18

- Dual mono (100bpm); Dual mono (110bpm); Stereo (100bpm); Dual mono (130bpm); Toolscape (stereo)

Sample CDs are reviewed on p47

Technique**Lo-fi tutorial**

Matt Thomas gets down and dirty in the first part of FM's guide to creating classic lo-fi sounds, starting on p78. Over the next four tracks you'll hear examples of various lo-fi

techniques Matt covers in the piece, giving you an idea of what to aim for.

19

VARIOUS LOOP PROCESSES

Feedback repeats;
Degraded echoes;
Delay repeats with boosted frequencies;
Delay repeats with cut frequencies;
Overloaded delay;
Flanger and reverb;
Phaser, reverb and delay

20

BEATS

Dry loop...
... and three variations;
With compressor, then with delay;
With swept EQ;
With gate feedback

21

VARIOUS ATMOSPHERICS

Quasi-classic spring reverb;
Warped LW radio;
Digital feedback through an 02R;
A drum loop at 44.1kHz, then 6.25kHz

GO LO-FI!

22

MORE GRITTY SOUNDS

Drums through a vocoder;
Vocoding effect gradually reduces;
Speakers in a fishbowl

Z1 ...It's here



KORG Z1 multi oscillator Synthesizer
is here – delivering levels of polyphony,
multi-timbrality and expression previously
unavailable.

POWER AT YOUR FINGERTIPS

The Z1 provides the most powerful sound generation capabilities available with more synthesis techniques than any other keyboard, and massive DSP horsepower to create ultra-realistic analog and acoustic models.

13 PHYSICAL MODELS

While other modelling polysynths offer one or two physical models, the Z1 has 13; from classic synthesis like VPM, Resonance and Osc-Sync, to perfectly emulated acoustics; Organ and Electric Piano, Brass and Reed, and Plucked or Bowed Strings. There's even vocal emulation.

EXPANDABLE POLYPHONY

With 12 voices as standard, the Z1 boasts more voices than any modelling synthesizer has previously possessed – and each with 2 oscillators, sub-osc and noise, you can also add another 6 voices with the DSPB-Z1 expansion card option.

6 SIMULTANEOUS TIMBRES

The Z1 can play six different parts at once. Not only that, but these sounds can use different synthesis techniques. So you



can have a perfectly emulated acoustic bass, with a sweeping pad and a flute playing over this, leaving three channels for effects and harmonies.





HUGE EXPRESSIVE CONTROL

The Z1's real-time performance controls are unique and without equal. For starters there are no less than 14 dedicated parameter knobs. Below these lies the innovative twin-axis X-Y controller pad, plus the usual Pitch and Mod wheels, 4 switches and 4 foot controller inputs, all giving the performer ultimate sonic control.

AN ARPEGGIATOR TO DIE FOR

The 36-step, 10-note polyphonic arpeggiator on the Z1 provides a breadth of style ranging from Jazz to Techno. Pitch, Gate, Velocity and Flam (*chord strum speed and*

direction) can be independently adjusted for each step in the LCD display and/or dedicated knobs can be used to control the overall Gate, Velocity, Resolution and Speed in real time. Arpeggiator performances can both control external sound modules and be sync'd via MIDI at differing clock resolutions.



FULL VOICE ARCHITECTURE

Each of the 12 (or 18) Z1 voices boasts 2 oscillators (one model each osc.), a sub-oscillator and noise with dedicated on/off switches. Dual multi-mode resonant filters can each be set to Low, High, Band, Dual Band Pass or Band Reject. 4 LFOs can be independently sync'd to different MIDI Clock resolutions. Finally, the voices are processed through 2 insert FX (15 types inc. *wah, phase, flange, chorus*), a stereo master (hall, room or delay) and then a 2-band parametric EQ.

AT HOME IN THE DIGITAL DOMAIN

Despite its analogue warmth and uncannily real instrument sounds Z1 is the only physical modelling Synth interfaceable digitally via the optional DI-TRI ADAT™ Optical I/O for extra audio outs.

Z1: The Definitive Synthesizer.

Brochure Line

01908 857150

KORG



Thank you and goodnight

Andy's off

Prepare yourselves for my final bit of self indulgence. This is my last issue as editor of *Future Music* as I'm about to take over the editorship of one of our sister magazines, *The Band*. I've spent three and a half fantastic years (that's 43 issues) editing this brilliant magazine, living and breathing music technology, listening to the best music and interviewing the greatest cutting-edge musicians out there.

These years have been, quite honestly, the best years of my life so, in many respects, leaving was an incredibly difficult decision to make. But at least I'll have time to concentrate on my own music for a change, and my replacement will make *Future Music* even better, believe me.

Tim Barr is his name and he has all the credentials necessary having worked on just about every major magazine around. He also knows what SCSI stands for, understands what system exclusives do (whatever they are) and is best mates with the stars. So it's a bloody good job he didn't apply for the job when I did then.

Anyway, thanks for all your positive feedback, support and comments over the years – even the stuff about Dale Winton – and thanks to all the industry types I've been in contact with in that time. But enough of my ramblings. You may still see my name within these pages if I can persuade Tim to let me do the odd review or maybe interview Gary Numan again, or Derek to write about my demo tapes which I'm about to start bombarding him with, but now it's time for *The Band*. Guess I'll have to learn what a guitar does now.

Bye for now.

Andy Jones, ex-editor

News

New stuff from Korg, new stuff from Spirit, new stuff from Gemini, new stuff from Turtle Beach. Yep, that's why it's called the news...

What a good show

The National Music Show proves to be a great success

FLASHING LIGHTS, NOISE, futuristic machines, cybernauts... no, we're not talking about the latest Hollywood sci-fi blockbuster, but Future Publishing's very own National Music Show (incorporating the MIDI and Electronic Music Show, MEMS), held at the end of November at Wembley Conference Centre. This year there were more visitors than previous years and more hi-tech gear on display than ever before, with all the main hi-tech companies like Roland, Yamaha and Korg, and plenty more hardware and software distributors, showing their latest delicious electronic gadgetry.

On the MEMS stage, Korg and Yamaha were demo-ing their latest virtual synths, the Z1 and

AN1x respectively, to



Jones wowing them all with his wit and charm

packed audiences, while Roland's own JP-8000 could be heard squigging and squelching on their seasonally-adjusted (it was Christmassy, alright?) stand. Also

drawing crowds at chez Korg was their natty new D8 digital recorder, previewed on p9.

Monster sound modules were thick on the ground, with the eagerly-awaited Korg TR rack finally putting Trinity sounds in a box, and Yamaha's already available MU100R showing that GM modules are for big boys too. Korg's new N5 synth workstation comes with a very tasty price tag (sub-£800)... look out for our exclusive *FM* review next month.

Other stars of the show were Spirit's FX16 mixer, which adds quality Lexicon effects to the popular SX compact mixer; E-mu's E-Synth (reviewed on p20 of this very issue); and the latest in building-block MIDI files from Keyfax and Newtronic.

Success of the bin

The undoubted highlight of the MEMS stage (there are reputed plans for a TV series) was the infamous In The Bin competition, which drew big crowds as word



A good time was had by all at the biggest and best National Music Show so far

spread around the show that grievous bodily harm was being inflicted on readers' demo tapes. The 'Richard and Judy' of the music industry – *FM* editor Andy Jones and *The Mix* editor Chris Kempster – were the genial hosts, while an 'expert' panel judged the entries for signs of musical talent, before giving them the once-over in an orgy of critical outpouring. The best tapes (and there were a lot of good ones) made a daily shortlist from which the winner received a Spirit Folio Notepad mixer, while the bad tapes were tossed into the bin... well, an onlooking ashtray... and the truly awful efforts were ritually destroyed by the DM-clad foot of Mr Kempster. The joyous victors from the three days were Mark Hull, aka Padscape, and his track *Titanic*, Jonathan Vincent and Naomi Long and their track *And U Feel*; and Josh Grantham of MTD and *Kombat Chick*. Look out for their tracks on the *FM* CD next month.



Andy Jones (at the decks) and the distinguished panel – (left to right) journalist Pat Reid, Andy Farmer from Spirit and FM's own Derek O'Sullivan – at In The Bin

Candies from Korg

Yet more models released from the Korg stable with inspired titles...

THE KORG Z1, we liked that: top synth, short name. The Korg N264 and N364, we winced at: rebagged sounds, clumsy titles. So what of the new sub-£800, CS1x-affronting workstation, the N5? Great name, but the same old AI-squared synthesis, so does it prove itself worthy of the hype?

The N5 has 1,169 patches plus 302 combinations and 37 drumkits as presets; polyphony is a big 64 voices, and you can write 100 patches and 100

combis of your own. There are two effects processors and 12Mb worth of PCM ROM sounds, analogue-synth style front panel controls (assignable, too) plus mod wheel and aftertouch. An onboard arpeggiator contains 20 preset patterns and can be synced to MIDI Clock. A large backlit LCD, GM/GS/XG-compatible soundmaps and a PC interface add icing to the spec. And it costs just £725.

Don't miss next month's issue for our exclusive review of the N5.

Another gem from the Korg stable, which was unveiled at the National Music Show at the end of November and is available in February, was the D8 recorder. This hard-disk multitacker has a 12-input four-buss mixer as well as built-in effects which add to its eight digital tracks, and promises to be a popular choice for those with budget and mid-price studios as it comes in at the cracking price of £849.

Korg: 01908 857100

Korg in 'More models with simple names' shock: the D8 (left) and the N5 (below)



An effective mix(er)

SPIRIT BY SOUNDCRAFT has just brought out a new four-buss live and recording desk. Old news we hear you cry. But wait, with this one

there's an important difference. It includes an onboard programmable Lexicon Effects Section. With 16 storable programs in total, the FX16

is capable of dual combinations of chorus, reverb and delay.

In addition to the glam, it's got plenty of what you'd expect from a Folio model. It has 16 mic/line inputs (26 inputs in total), 16 direct outs, Solo and PFL switches, Ultra-Mic preamps and phantom power on the mic inputs, four aux sends including a dedicated Lexicon loop, one pre-fade and two pre/post-fade selectable sends, and a three-band swept EQ. And, you'll be pleased to hear, the faders are everyone's favourite: 100mm types, those are the long ones.

The FX16 will retail for a sexy £849. Making for a just-about-affordable addition to any studio.

Spirit: 01707 665000

The FX16 comes replete with onboard effects



News in brief

Cubase extras

Just as you thought *Cubase VST* was complicated enough, Steinberg goes and releases two new plug-ins for the Mac version. *Ambisone* promises to mix your *VST* tracks in full 3D stereo and costs £149, while *VoxCiter* should add life to vocal and instrumental tracks for a price of £299. Both are available now and it's probable that the PC versions won't be far behind.

Arbiter (Steinberg): 0181 207 5050



With *Ambisone* you can add 3D stereo to *Cubase VST*

Island in the sun

Turtle Beach has already got a handful of exotic locations covered, what with Fiji, Tahiti and Pinnacle (well, maybe not the last one) already part of its soundcard collection. The latest release – the Malibu – is just as exotic, even if it does conjure up visions of a sickly coconut rum concoction rather than white sands and Californian girls in teeny bikinis. Or maybe not.

The Malibu Surround 64 is specifically aimed at musicians looking for an entry-level priced card. For £120 the full-duplex card gives you 64-voice polyphony, stereo SPDIF digital output and 3D Surround Sound. No tanned girls, although you can get to Malibu for as little as £400.

Et Cetera Dist.: 01706 228039

British Airways: 0345 222111

Reasonable reverb

Back in *FM 64* we reviewed the little Gammaverb unit from Viscount which, although impressive, we thought was a bit pricey. "Maybe a price rethink would give it an edge," our reviewer said. Well, guess what, the price has been rethought and has been reduced



Now with a new price tag the Gammaverb is a winner

from £118 to £89. You make a noise, people listen.

Simple Solutions: 0181 904 4141

e-mail: sales@simple.solutions.demon.uk

News in brief

► Take some tuition

If you're new to technology and need some advice from the experts, or just fancy a bit of a refresher, why not go the whole way and take a course?

Roehampton Institute has got a couple of courses open at the moment that could interest you. The Songwriting and Recording course starts on 17 February and is an introduction to basics of multitracking and how to realise your creative ideas. The Hard-Disk Recording course (starting on 21 April) starts from scratch and teaches

you all you need to know about hard-disk systems.

Both courses last six weeks and consist of a weekly three-hour session; they cost £40 and need a £10 deposit.



Do they do a fish course? (Sorry)

You'll need to call David Benke as quick as you can as there's a limit of 12 students per course.

David Benke: 0181 392 3392

e-mail: dbenke@roehampton.ac.uk

A heady mix

Currently in the shops is the February issue of *The Mix*, packed with the



latest studio gear reviews (Mackie HUI mixer, *ProTools* 2.4, Korg effects), the best music production features (Abbey Road multimedia, Octave One) and the best studio product listing in the business. And look out for the brand new *Studio Series* Sample CD, packed full of brass and woodwind samples. Geddit? You should.

Manual alternatives

When you're thinking of buying new gear the first place to go, well, maybe the second after *FM*, is the dealer's product brochure. However, this can never portray the sound quality or operations of a new model. Well, now Yamaha has an alternative: an interactive CD-ROM which, as well as giving overviews of various products, also includes sounds, product demos, spec sheets and a map locating Yamaha dealers across the UK. ►

Club together

YOU CAN FORGET your high-impact aerobics, your rollerblading, your line-dancing clubs. They're all yesterday's news. The club to belong to now... the club of the moment... is Club Cubase. OK, so it might all sound a bit *Dungeons & Dragons* but if you're into Cubase, in all its forms, in a not-so-little way, this is the place to be. As a member you receive a magazine – *Bazique* – every other month which contains tips to using Cubase and reviews of related software, hardware and literature. It also allows you to buy Steinberg products and upgrades at a reduced rate, some of which are only available to club members.

Mannfred Rurup, Director of Steinberg in Germany, says of the club. "The days of making music solely by learning to play an instrument are long gone... [Club Cubase] helps users get the most out of one of the most progressive pieces of music software ever created."

If you're interested, you might want to see a sample page from the *Bazique* magazine at the Steinberg Web site or download it from <http://www.cix.co.uk/~gal>. And if you decide to join up, membership costs £18 per year for the UK and £25 for overseas.

Club Cubase: PO Box 6053, Nairn, Scotland IV12 4YA

Tel/fax: 01667 451115

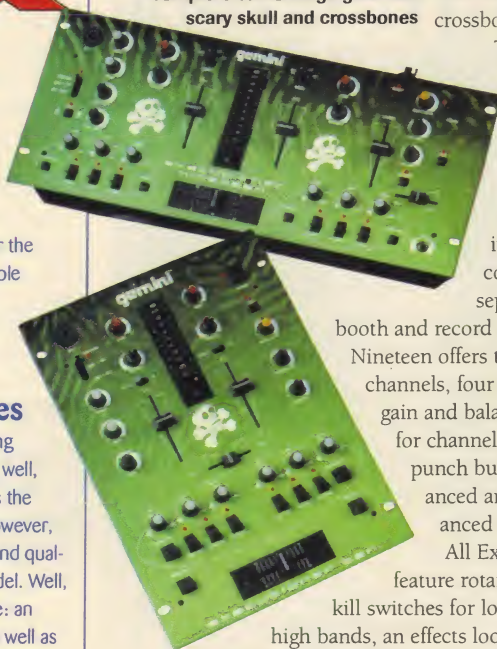
Steinberg Web site: <http://www.steinberg-us.com>

High executioner

Mixers are looking increasingly like snowboards, with their funky graphics and outrageous colours. (Fortunately, annoying French brats haven't found a way of using them on the piste yet. But there's plenty of time.) So here's another eye-catching release from Gemini, the

Those morbid looking mixers come complete camouflage gear and scary skull and crossbones

Executioner range, replete with somewhat tacky skull and crossbones transfers.



The Executioner Ten has two stereo channels, mic and line inputs, punch in and out controls, and separate master,

booth and record outputs. The Nineteen offers three stereo channels, four line inputs, gain and balance controls for channels 1 and 2, punch buttons and balanced and unbalanced outputs.

All Executioners feature rotary kills and kill switches for low, mid and high bands, an effects loop and line/phono convertible inputs. The Ten is

£219, the Nineteen £259.

Gemini: 01705 591771

e-mail: int-sls@geminidj.com

SPIRIT DEALER LIST

ABERDEEN	RnB Music	01224 210 121
ALTRINCHAM	Concert Systems	0161-927 7700
BARNET	Digital Village	0181-440 3440
BARNSTAPLE	Soundpad	01271-23686
BELFAST	Marcus Music	01232-322871
BINGLEY	Spectre Sound	01274-568843
BIRMINGHAM	Musical Exchanges	0121-236 7544
BIRMINGHAM	Q Music	0121-643 4655
BIRMINGHAM	London Microphone Centre (LMC)	0121-359 4535
BLACKPOOL	Tower Music	01253-27359
BOURNEMOUTH	Eddie Moor's Music Ltd	01202-395135
BRIGHTON	Rainbow Sound	01273-624048
BRISTOL	X Music	0117-9734 734
BURNLEY	Dawsons Music	01282-425829
CAMBRIDGE	Musical Village	01223-316091
CARDIFF	Gamlin's Music Centre	01222-220828
CARLISLE	AVI	01228-45599
CHESTER	Dawsons Music	01244-348606
COLCHESTER	Axe Music	01206-765 652
CORK	Russell's Music	00353-21 273 912
COVENTRY	Musical Exchanges	01203-635766
CREWE	Music Control	01270-883779
DERBY	Play It Again Sam	01332-348156
DONCASTER	Electro Music Services (EMS)	01302-369999
DOUGLAS	Ken Mitchell Music	01624-611919
DUBLIN	Control Techniques Ireland (CTI)	003531-4545400
DUNDEE	Sound Control	01382-225619
DUNFERMLINE	Sound Control	01383-732273
EASTBOURNE	Bomers Ltd	01323-639335
EDINBURGH	Sound Control	0131-557 3986
EDINBURGH	The Warehouse	0131-555 6900
FAREHAM	The Audio Connection	01329-235566
GLASGOW	The Warehouse	0141-950 1757
GLASGOW	Sound Control	0141-204 0322
GRIMSBY	PSS Music	01472-343211
GUILDFORD	Andertons Music Co.	01483-38212
HEYWOOD	Wigwam Acoustics Ltd.	01706-368766
HIGH WYCOMBE	Percy Priors	01494-528733
INVERNESS	The Music Station	01463-255523
KINGSTON	Earth Music	0181-546 9877
KIRKCALDY	Sound Control	01592-260293
LANCASTER	Low Fold Audio	01524-847 943
LEEDS	Carlsbro	0113-2405077
LEICESTER	Carlsbro	0116-2624183
LIVERPOOL	Ad Lib	0151-486 2214
LONDON	Turnkey	0171-379 5148
LONDON	London Microphone Centre (LMC)	0181-743 4680
LONDON	The Synthesizer Company (TSC)	0171-258 3454
LONDON	Gradav Theatre Services	0181-886 1300
LONDON	Raper and Wayman	0181-800 8288
LONDON	HHB Communications Ltd	0181-962 5000
LONDON	Studio Spares	0171-482 1692
LONDON	Sounddivision	0171-609 3939
LONDON	Music Lab	0171-388 5392
LONDON COLNEY	DM Music	01727-821 242
MANCHESTER	A1 Music Centre	0161-236 0340
MANCHESTER	Sound Control	0161-877 6262
MANCHESTER	Carlsbro Academy of Sound	01623-651633
NEWCASTLE UPON TYNE	Sound Control	0191-232 4175
NORTHAMPTON	Willow Communications	01604-21525
NORWICH	Carlsbro Academy of Sound	01603-666891
NOTTINGHAM	Carlsbro	0115-9581888
OXFORD	PATT	01865 248083
PETERBOROUGH	B&H Sound Services	01733 223 535
PETERBOROUGH	The Live Music Shop	01733 555505
PORTSMOUTH	Nevada Music	01705-660036
PRESTON	A1 Music Centre	01772-204567
RINGWOOD	The M Corporation (TMC)	01425-470007
RINGWOOD	AJS Theatre & Lighting Supplies	01425-480 698
ROMFORD	Musical Village (Chadwell Heath)	0181-598 9506
SHEFFIELD	Carlsbro Academy of Sound	0114-2640000
SHEPPERTON	Marquee Audio	01932-566777
SOUTHERNDONSEA	Honky Tonk	01702-619615
STEVENAGE	Music Solutions	01438-750751
ST HELENS	Dawsons Music	01744-730424
ST HELIER	East Coast Music (ECM)	01534-80575
STOCKPORT	Axis Audio Systems	0161-474 7626
STOCKPORT	Dawsons Music	0161-477 1210
STOKE-ON-TRENT	Carlsbro Academy of Sound	01782-205100
STOKE-ON-TRENT	Music Control	01270-883779
SWANSEA	The Music Station	01792-775751
TUNBRIDGE WELLS	JB's Music Stores	01892 515 007
TWICKENHAM	Way Out West	0181 744 1040
		0181 744 1050
WAKEFIELD	KGM Studio Specialists	01924-371766
WARRINGTON	Vamps	01925-632591
WASHINGTON	Dawsons Music	0191-416 2385
WATFORD	Active Sound	01923-246 282
WIGAN	Dawsons Music	01942-244680
WIGAN	M A Amplification	01257-426923
WINCHESTER	Whitwans	01962 865 253

SPECIAL FX MIXING

NEW

Spirit Folio FX16



£849
inc VAT
[SSP UK]

16 Mic/Line Input Mixer with Lexicon Effects

You need a
**16 CHANNEL
CONSOLE** for live
and studio mixing.

but you also need an
effects unit. FX16 gives
you all this in a rugged, compact 10U

frame, because it's a dedicated

live/recording mixer from **SPIRIT** and a
programmable **LEXICON** effects unit. Now
who said you can't have it all? Take **FX16** to a
venue and its **16 MIC PREAMPS**,
subgroup, mono out, HPFs and up to 3 pre-fade
aux sends make it a versatile FOH console. Back
in the studio, its 16 pre/post fade direct outs,
SIP and 3-band swept mid EQ make it the
perfect mixing tool. But what makes **FX16**
so special is its internal **LEXICON
EFFECTS UNIT** with 16 editable
programs, which saves you the cost of an
external unit that ties up valuable rack space.
Get down to your Spirit dealer and see what
effect **FX16** can have on your mixes.

- 16 Mono inputs, with up to 26 inputs to mix
- All 16 mono inputs have UltraMic™ preamps with 60dB of gain range, pre/post-fader switchable Direct Outs, 3 band mid-sweep EQ, HPFs and Inserts
- Lexicon Effects section with dual effects capability, and editable and storable programs and parameters
 - SIP and PFL solo capability
 - 4 Stereo Returns
 - 4 Auxes [2 & 3 switchable pre/post-fader, with Aux 1 pre-fader and Aux 4 for Lexicon send]
 - Stereo subgroup
 - 100mm faders
 - Phantom Power
 - Rackmount option [10U]

Notebook
Powerpad
Compact 40
input mixers

Folio F1
14/16 input mixers

Folio SX
20 input mixer

Powered Mixers
PowerStation
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LX7
16/24 channel
live mixers

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Live 4
8-40 channel live mixers

Spirit 8
16-40 channel
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Studio
16-32 channel
studio mixers

Absolute
range
Monitor speakers

SPIRIT
by Soundcraft

ONLY MUSIC MATTERS

H A Harman International Company

SPIRIT FOLIO FX16

Live/Recording Mixer with Effects

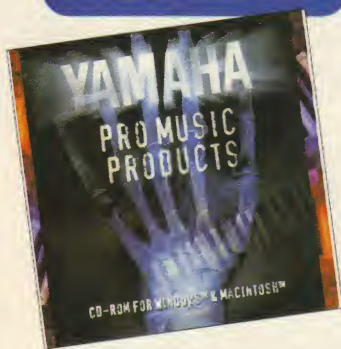
Send me a brochure on FX16 <input type="checkbox"/>	I read the following magazines:
The full Spirit Range <input type="checkbox"/>	Name:
I would use FX16 for Live <input type="checkbox"/>	Band Name:
Studio <input type="checkbox"/>	Address:
Other	Please send me a free copy of the Spirit Guide to Mixing. <input type="checkbox"/>

FM

Spirit by Soundcraft™, Harman International Industries Ltd., Cranborne House, Cranborne Industrial Estate, Cranborne Road, Potters Bar, Hertfordshire EN6 3JN, England. Tel: +44 (0)1707 665000. Fax: +44 (0)1707 665461

Check out the Spirit Website: <http://www.spirit-by-soundcraft.co.uk>

News in brief



It's a CD-ROM and it'll tell you all you need to know about Yamaha

► There's also a competition to win Yamaha's QY70, the pocket-sized sequencer. The CD is free and can be sought direct from Yamaha. Call now and browse at your leisure.

Yamaha Info line: 01908 369269

Vibrate away

You know the scene: you're in the studio, putting together a crucial track and your mobile rings, expletives ensue, and the track's ruined. Well, swear no more for Nokia has brought out a mid-price mobile phone – the 6100 – which rings but also vibrates. And an added plus: you can also play computer games on it, perfect for that between-track boredom. All you do is choose your colour – black, green or blue – and pay the price (not confirmed until its release in March).

Nokia: 0171 465 7700



Feel the vibrations from the Nokia 6100 and save your tracks

MESA on the Web

If you've been waiting patiently for the PC Beta version of the MESA sample editor software, you'll be pleased to hear that Akai has just released it. It's available for download from the Akai Web site, as are updated operating systems for various Akai samplers. Happy sampling!

Akai: 0181 897 6388

Web site: <http://www.akai.com>

A3000 made clear

The Yamaha A3000. What's that all about then? As if you didn't know by now. But, er, if you don't know by now, Yamaha has a free 20-minute ►

Artist update

SOME BRIEF NEWS from the world of commercial track releases. First, David Holmes (profiled in FM 63) has just released *Don't Die Just Yet* (from his current album, *Let's Get Killed*) which is a cover of an obscure Serge Gainsbourg track. Of it he says, "I'm very proud of it. Normally I'm quite modest about my stuff, but I feel I can talk about this and with passion because it's a cover version."

American DJ, BT (featured in FM 62) has released a second track from his latest album, *ESCM*: the funky, 80s-sounding *Love, Peace And Grease*. Death In Vegas, whom we interviewed in FM 58 have just completed a gruelling year of touring but that's no reason for them to sit on their laurels, oh no. They are currently working on a follow-up album to the popular *Dead Elvis* (their fixation with death is strange, we know)



Death In Vegas are soon to be filmstars



David Holmes (above) follows in Serge Gainsbourg's footsteps and BT (left) is promoting *Love, Peace And Grease*



which should be out before summer arrives. A couple of tracks from their sessions are to be used in Irvine Welsh's (of *Trainspotting* fame) newest film – *The Acid House* – which is due out in the spring. And to top it all, a new single is promised for February.

Deconstruction have spilt the beans on some coming plans from its roster of popsters. Robert Miles is releasing a new single – *Full Moon* – from his album *23am* early in March. Republica are working on an album due for release in early summer. Dave Clarke is busy DJing all round the world, and Sasha is due to release his long-awaited album around spring some time.

Beam me up

IT'S BEEN ANNOUNCED recently that the Roland Corporation has licensed the Dimension Beam technology from Interactive Light for use in its latest instruments.

We reviewed the Dimension Beam controller, which uses the Dimension Beam technology (er, obviously), back in FM 58 as part of our weird gear special. It's used and loved by the likes of Roni Size and Peter Gabriel. And it certainly is a strange concept. The box projects an invisible onion-shaped infra-red beam which detects motion and

converts it to MIDI messages.

The much-anticipated MC-505, which we're hoping to review before spring is out, will be the first Roland instrument to employ the concept. So you'll be able to add dynamic control with your hands, (arms, legs, etc) at the same time as you're punching those basslines in and out.

Roland recently also sealed a partnership deal with Microsoft in the development of Windows 98. Watch this space.

Roland: 01792 515020



It might look simple but the Dimension Beam houses weird technology

Sound science

WE'VE ALL, AT some point experienced excruciatingly loud noise, at a rock gig or just from practising on big gear in a small room. Well now, it seems, energy from powerful soundwaves could be used to drive machinery, as reported in December's *New Scientist* magazine. Physicists at MacroSonix in Virginia, USA, have been creating soundwaves with huge potential energy, and when a wave has too much energy – as surfers well know – it breaks. This produces a shock-wave through which energy is lost but if the shock can be controlled then the energy can be tapped and used to drive various machines. At the moment MacroSonix is working on a sound-driven acoustic piston that acts as a compressor, but it won't be long before we see stereos powered by sound. Weird.

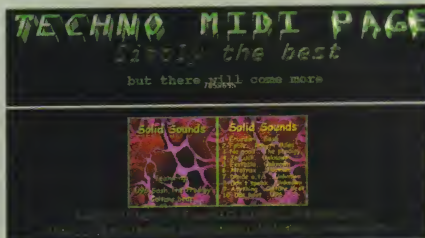
VIRTUAL INSANITY

Our Net trawler, Neal Slateford, braves the wintry seas, well, the Net anyway, and serves up the choice catches...

■ ALL HAIL JEAN-Philippe Civate. This French philanthropist is the creative force behind ZicWeb (<http://www.zicweb.com>) an absolutely spot-on resource that deserves to be visited by anyone who uses their PC to make music. Jean-Philippe has spent the past two years lovingly compiling a huge archive of information covering composing, recording, sampling and editing music on a computer. Check out the reviews of Soundboards and MIDI interfaces (all tested by J-P), the huge amount of shareware and software on offer (all with genuinely useful comments and

painful download wait) to deliver banks of analogue and drum loops created by the Helicopter collective. Listen to the Shockwave preview, and if you like what you hear download the zipped-up full quality version. New banks of sounds are updated on a regular basis, and most of them are very good indeed. An unmissable site.

Now I bet you didn't know that the music to the famous Main Street parades in Disneyland was per-



All the latest techno hits, disguised as MIDI files

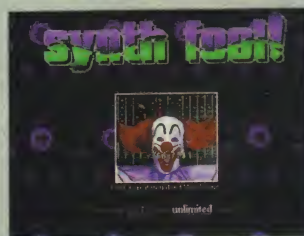
built their own synthesizers', plus you get to listen to the aforementioned Disneyland theme. Help!

Fancy access to all the current top techno tunes in MIDI file format? You'll be wanting the Techno MIDI Page at <http://www.geocities.com/Broadway/Stage/7701/> then.

Lots of hardbag and dance smashes from Orbital, Prodigy and the like, thoughtfully presented with a suitably tacky *Best MIDI Files In The World... Ever!* compilation-style interface. Go and download some Sash! files, alter them slightly and try to pass them off as your own work. I didn't mean that.

If all that's a bit too hectic for you, chill out with a visit to the Ambient Automat at <http://www.mondo.dk/dmd/automat/>. A clever bit of Java programming that creates a synth in your Web page, the Automat

The Synth Fool site is full of useless information for anoraks



has a variety of filters and knobs for you to doodle and tweak your way on to a floating astral plane of tranquil bliss. Or something.

Neal Slateford is the Online Editor of MusiciansNet (<http://www.musiciansnet.co.uk>). If you have a site you would like reviewed, e-mail him the address and details at neal.slateford@futurenet.com

FutureNet

News in brief

► video which takes you through the A3000's form and functions. The vid is available free from all Yamaha hi-tech main dealers or from Yamaha. Yamaha: 01908 369269



For more information on the A3000, watch the video

Creative purchase

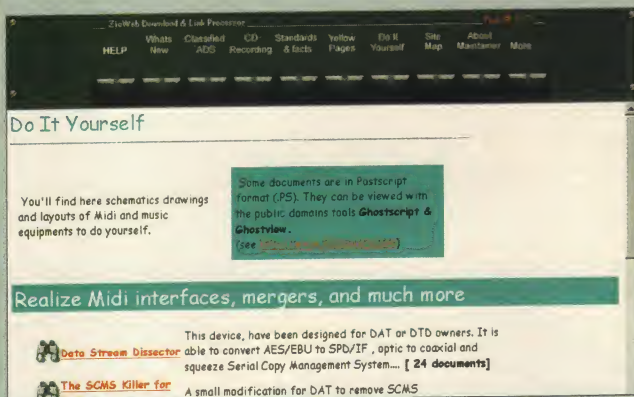
Creative Labs, the Singapore-based manufacturer of the SoundBlaster range has acquired US synth and sampler maker Ensoniq. The American firm is gushing about the global distribution the deal will give to its most recent products, including its newly-developed PCI technology. But what will it mean for UK distribution of Ensoniq, currently handled by Key Audio Systems? Marketing Manager, Martin Warr says, "Following the Ensoniq acquisition, all sales and marketing activities for Ensoniq products will continue as usual. We can now expect to see an exciting range of new products during 1998, plus additions to the critically acclaimed PARIS hard-disk recording system [reviewed on p30]. New product announcements will be made in due course."

Creative Labs: 0118 934 4322
Key Audio: 01245 344001

Competition winners

In FM 62, our sampling special issue, we ran a competition for three entrants to win one of three samplers: Yamaha's A3000, E-mu's ESI-4000 and Akai's S2000. To win, you just had to tell us which sampler you wanted and why. And seeing as there wasn't a taxing question for you to answer, it drew the most entries for a *Future Music* competition... ever.

Winner of the ESI-4000 is Rodney Hull, alias Alan Allard of Middlesex who wanted the E-mu "because it's the next best thing to sticking your hand up an emu's arse." Alastair Sawers from Harrogate wins the Yamaha A3000, saying "it won't keep getting bloody colds unlike our present vocalist." And James Horan of Belfast wins the Akai S2000 with the best quote of all: "I don't really want it at all. This magazine belongs to my mate who worked all summer in an old people's home to buy a sampler and it would really piss him off if I got one for nothing." Here it is then. FM



ZicWeb is an unmissable site compiled by a Frenchman

tips), and the buckets of info on synths, samplers and more. Essential. Even if the nationality of the author means that some of the English is endearingly, er, crap.

Want some free original sounds to use in your mixes? Check Helicopter at <http://www.users.dircon.co.uk/~helicopter/>, a slickly-produced site that takes advantage of the latest Shockwave technology (that's sound in real time over the Net, without the

Helicopter is simple but useful



formed entirely on analogue synths (mostly Moogs). The only reason I do is because I've visited the Synth Fool site at <http://www.synthfool.com>, a Web site that, frankly, gives anoraks a bad name. This is the work of a man clearly obsessed with old synths. There's an extensive picture gallery and technical archive of all things analogue; rare ARPs, Aries, Mini-Moogs and the like, many of which are original, one-of-a-kind snaps (which are of very high quality, so be prepared for some lengthy download times). Fine. I suppose that falls within the bounds of 'healthy interest'. Ditto the Patch sheets and schematics. But pictures of the original brochures? And original price lists? Why on earth would anyone want to know the manufacturer's recommended list price of a Moog 901 Voltage Control Oscillator? (\$395, in case it's you.) Sad. There's also a section devoted to, er, 'those brave and talented individuals who have custom

Fostex

8 tracks of non-compressed CD-quality audio & now SCSI* back-up

v2WITH ENHANCED
SOFTWARE
+ 1.6Gb DRIVE!**Mix Bounce**

Allows all 8 recorded tracks to be simultaneously mixed-down to a stereo pair on the same digital hard disk! This means that 2-track digital masters can now be made without using any external recorder!

Increased Virtual Reels

9 virtual reels (up from 5) available without the need to fit the 8339 SCSI board.

New Preview Function

Repeatedly preview data 1 second before and after all the locate points.

1.6Gb Hard Drive Fitted as Standard

1.6Gb Hard Drive as standard giving almost 40 minutes of 8-track recording!

DMT-8vL Digital Multitracker

Talk about having your cake and eating it.

You already know that the DMT-8vL represents the best value digital recording / mixing package around. - It really couldn't be anything but with 8 tracks of non-compressed digital recording direct to hard disk coupled with a great mixer and excellent sync facilities.

But now it's even more attractive because the DMT-8vL is available with the new 8339 SCSI option. This allows for ultra-fast back-up and restore of your

recording sessions to virtually any removable or external SCSI device complete with auto-archive over up to 9 disks (Zip, Jaz, SyQuest, MO, etc).

So while the competition expects you to join the 'digital recording revolution' with less than 8 tracks and compromise the integrity of your audio with cost-cutting compression techniques;

You know better.

Quality, easy expansion, instant integration and a great sound. It's everything you need.

FEATURES

- 8 tracks of 16-bit 44.1kHz recording direct to supplied 1.6Gb hard disk.
- Cut, Copy, Paste editing with Undo
- Easy recording time expansion - up to 2 hours with 5Gb drive!
- Full-function 8 channel mixer, 2-band EQ and 2 Aux sends per channel. 20 inputs in remix.
- MIDI and MTC sync - no track loss
- Side mounted 3.5" expansion bay for 8339 SCSI interface option.



Send me all your bits

The bit you write

It can't get more democratic than this: you write in, we print it and add our witticisms (that's where democracy triumphs). For your 15 lines of fame send your 'bit' to The bit you write, *Future Music*, 30 Monmouth Street, Bath, BA1 2BW or e-mail drobinson@futurenet.co.uk

Small whinger

I have a small whinge that may well interest you...

I bought an E-mu e4K back in March of this year. At the time I had heard rumours of a new OS due the following month and on contacting E-mu in Scotland this was confirmed. The following month I rang them again and they told me there has been a delay, and it was then rescheduled for release the following month. And this has gone on *all bloody year!* Not very impressive service I think you'll agree... and only this morning it was topped off by E-mu in Scotland telling me that they hadn't heard a peep from the Yanks relating to the latest alleged

release date: early October. I wonder whether you lot at *Future Music* can use your immense respect and muscle to get an answer and print it in your magazine for all those p**ed-off E-mu owners out there.

I managed to get a reply a couple of months back from an E-mu boffin in Silicon Valley called Cobb Bussinger; he was quite helpful but did tell me early October... which was quite obviously untrue. He whimpered on about encountering problems when programming the software. My question to Mr B is why the hell did you announce its shipping in February? Why not wait until it's at least nearly finished? Bunch of arse, I say. I'm sure other

people have experienced similar problems both with E-mu as well as with other music tech giants.

I would like to point out that the Scottish E-mu lot have been very helpful; it seems rather that the problem stems from Cobb and his buddies in the US of A(rse).

Thanks for listening. I feel much better now.

Jack Horner, via e-mail

⇒ A true case of the corporations against the little man, and I'm glad you could confide in us (and our 30,000 readers). Well, we've spoken to Dave Caulfield, European Sales manager for E-mu, and he told us: "The new operating system has just become available

in the UK. The only answer for the delay is that it took longer than expected. It's extremely unfortunate and we're very sorry about it. What can I say other than we will do better next time."

Dave added that if you bought the product after 1 Jan 1997, you are entitled to free software updates, whether or not you filled in the warranty card. Proof of receipt is all you require for the booty.

And is Jack Horner *really* your name?

ExpensiveDisc

I like your mag and it's the best and all that. So maybe you guys can complain to Sony why they keep the prices of the MD data discs so →



Short cuts

Nice guys get no prize

In the letters page of *FM* 64 some bloke [Mat Daniel from Leeds, in fact – Ed] was on about a joystick-to-MIDI converter... well there's one on Gary Gregson's 'Synth Edit' page (<http://www.cybertheque.fr/galerie/GGregson/>) under GM stuff. Do I get some sample CDs for being so public spirited?

John Ruddy, via e-mail

⇒ Do you? You don't.

Audio woterator?

I'm a musician/audio operator based in Australia and I'm just writing to commend you on an extremely

cool and resourceful publication. I am also curious if you intend on releasing any more cool CDs with massive amounts of samples in the near future?

Gregory Downton, Oz

⇒ There's every chance we will. What is an audio operator, exactly?

ReCycling on the cheap?

I just thought you might like to let your readers know that you can get a program called *Wave Surgeon* on the Internet which is identical to *ReCycle!* but only costs \$35!

You can download an evaluation version from <http://freespace.virgin.net/neil.crane/>. You can then purchase the full version on line!

Lynn King, USA, via e-mail

⇒ Identical, you say? Do the Steinberg lawyers know?

Get me excited

How about a head-to-head review of aural exciters and enhancers including the use and abuse of them?

I feel this subject is very important to both large and small studios, but there is very little information available to help someone choose the right one. For example, is there an "all rounder" or do you have to buy more than one type?

Ray Mendelson, Tenerife, Canary Islands

⇒ The *FM* studio is permanently hooked up to a BBE Sonic Maximiser and when things sound a bit flat we set it to 50%, turn it on and suddenly everything sounds so much better. But yes, another round-up would be good. Then we can use phrases like 'big bottom' a lot.

Spine city

FM 63 brought you the delights of software synthesizers, the excitement of Gary Numan, a riveting free keyboard supplement, a brilliant triple-sampler competition and a very taxing spinline. So what exactly did you make of "It's still for sale, you know"?

Fumble boy

The spinline from FM 63 brings two possibilities to mind. Either it's from a card I saw in a phone box recently, with the words "It's still for sale, you know" followed by "Call Mandy on 0171 3** **** for that personal touch". (I was only checking to see if anyone was selling a Juno 106.)

The other possibility is that it's the VCS3 which was that month's *Retro* review. As your fact file stated, the VCS3 was released in 1969 by EMS, and the company can still build one for you today, albeit for a belt-breaking £1,800.

Martyn Wilson, Liskeard, Cornwall
PS: Mandy's number always seems to be engaged...



Another difficult spinline, but didn't you do well? Well... not really

⇒ Way off. And as for Mandy, try her mate Saucy Susie, next door. (Er, apparently she's got a MiniMoog for sale.)

Strangely close

Call me paranoid, but I think that you're laughing at my long-running FM readers' ad for my Roland W-30. Well, as of today (6 November 1997) my W-30 has been sold for around two months to a very nice couple from Southampton. Before that I received virtually no enquiries, but since then I've had over 30 increasingly disappointed people phone up. So how about you stop sniggering and tell everyone to stop phoning me?

There's probably a lesson to be learnt in this, but I can't be bothered to think about it.

Mattie Alston, New Malden, Surrey

⇒ Ooh, along the right lines but not quite right.

Incredibly, the right answer... well, almost

As a wild guess, I'd say the spine of FM 63 refers to Andy Jones' Roland D-20, advertised in FM 54 and presumably 'still for sale'. Love to buy it but I'm skint, sorry.

Tim, Boston, Lincs

⇒ Yes, it was the D-20, yes it was in FM 54 Readers' ads, and yes, it is still for sale. But we can't believe anyone would be sad enough to record the progress of Andy's keyboard, which was actually used, heavily disguised, on the cover image: the link you needed to make to win. Sadly no real winners but if you want a D-20 that's been on our cover, you know who to call.

⇒ high. Or at least explain why. It's outrageous! The only difference between the 'audio' MiniDisc and the 'data' MD is that the latter is formatted differently and costs more. Sony has the monopoly of making those discs now, and I don't know when TDK and Maxell can and will produce them. Do you?

Pieter Nijmegen, The Netherlands

⇒ The reason the data discs are more expensive is simply because, as you say, they are formatted differently. They have a higher storage capacity, so you pay more for that. Though I suppose you could be forgiven that audio MDs would be more expensive if there was some kind of artificial royalty included in the price to discourage piracy.

TDK, Maxell and HBB are all making competitively-priced MD media, and have been for around six months, according to suppliers Pro Tape (☎ 0171 323 0277).

Gary's tasties

Just to set the record straight, I feel I should correct you on your identi-



AMS, EMS, BUMS. We're too shortsighted to be sure

fication of two pieces of Gary Numan's kit (from the interview we ran in FM 63). On p80 you show a picture with caption reading: "Quality EMS kit. Tasty."

While it is easy to see how you were confused by the cryptic 80s font on the gear, these pieces are actually Advanced Music Systems.

The unit above is the AMS DMX15-80S digital delay, while the one below is the AMS RMX16 digital reverberation system. We are talking full 18kHz bandwidth and barcode reader for state-of-the-art data entry... circa 1983.

John Slater Fazackerley, via e-mail

⇒ We're talking full 18kHz clever dick and pedantic caption-reader and state-of-the-art smugness, circa 1998. OK, so you're right. Er thanks.

Drum 'n' basshead

You have interviewed some of the main artists in the drum 'n' bass scene, such as Rob Playford, Photek, 4 Hero, but you haven't really dealt with real names such as Ed Rush, Dillinja, Genotype and so on. I want to know why are you ignoring the real people who have innovated drum 'n' bass to what it is now.

I also want to know why do you think that *Bullethead* by Witchman (FM 64) was dark? Have you heard some of the other tracks written by Ed Rush? It makes *Bullethead* sound like a daydream.

Enzyme, aka Jagjit Bhachu, Westminster

⇒ Photek, 4 Hero, Rob Playford, plus Source Direct, Spring Heel Jack and, of course, Roni 'Mercury Prize' Size. We think we've got the innovators covered, although that doesn't mean we stop there. Watch this space for more!



Something with innovative flavour... and Roni Size



What Howl round meant... but we don't care any more

Howl round: Your ONLY Q&A:

Re: the old name for the letters page and your appeal to anyone who knew what it means to come forward and shed light on those inflicted with darkness. The term stems from one used to describe a certain video effect put to great use in the 60s and 70s. The full name for it is 'video howl round' and it is achieved by pointing a camera at its own monitor and introducing a signal, therefore producing video feedback, just as pointing a mic at its output will produce audio feedback. It was used famously in 1963 by Bernard Lodge

to produce the very first title sequence for *Doctor Who*. It was used once more in the early 70s for the Jon Pertwee era of the aforementioned TV great, using coloured gels over the camera lens to produce a colour version of the title sequence. I have enclosed a photocopy of a page from an old Readers Digest book entitled 'How is it done?' to prove I am correct.

Dave Woodley, Okehampton, Devon

⇒ Why didn't you send us the six free entries to the prize draw too? Thanks for your answer anyway, but

what that had to do with *Future Music* in the first place is anyone's guess... No, don't write in about that too.

Hang on, what's 'Howl round'?

'Howl round' is an old (American) expression for acoustic feedback. Or was this a trick question? Hope you're all having fun.

Phil Randall, Petersfield

⇒ Howl 'a'round, eh? Hmm. Anyway, no more correspondence on the matter, if you please.

Reader rants... sort of

A couple of issues ago we reported on the dispute between Andy Hagerty (Kaleid) and Sash! over alleged plagiarism between Andy's track, *Durrel* and Sash!'s *Stay*. We're keeping shtum but there's no harm in publishing your views...

Please do *not* mention both these tracks in one sentence! *Durrel* is so much better, I can hardly believe that Sash! entered the charts and not Andy!

Bernd, Nuremberg, Germany



I listened to Kaleid's *Durrel*. I turned on MTV and within seconds was treated to Sash!'s *Stay*. OK, so there are some similarities – the chord progression and some of the sounds/themes used – but hold on. If we all started suing each other every time records were this similar we would have a lot of very happy lawyers on our hands. I'm surprised Noel Gallagher isn't paying vast amounts of money to the author of *I'd Like To Teach The World To Sing*. I'm aghast that no one sued over the disgusting copying of chord sequences that went on in *Unchained Melody*, *Everything I Do*, *I Will Always Love You* and countless others. Where will it end? Are we to end up with a case of Roland suing me because I didn't edit one of their preset sounds? OK, possibly not [Certainly not, in fact as long as you don't try to sell that sound on a sample CD or suchlike – Ed]. If I put an F after a C at the start of the melody to my first No. 1 smash hit, will the copyright owners of *Away In A Manger* come down on me like a ton of bricks? In my opinion, if it sounds good then use it. If you know it is stolen then credit it and pay royalties. Stay within the law, but don't let the risk of (pointless) legal action prevent people from expressing themselves.

Dave Wood, wooddc@cardiff.ac.uk>

Firstly, let me say I listen to Sash!'s work quite a lot and, as a DJ, get a lot of promo stuff from other sources. I think Andy's track is great and, personally, better than Sash!'s. I

wouldn't mind hearing some more of Andy's work as we hope to have started our new record label within the next year. This will hopefully give more people a chance to express their musical abilities. Anyway, I've cast my vote. Andy is right: the tracks are almost the same. It shows that semitones, pitchshifts and slight changes in modulation cannot not disguise a track for what it really is. I wish him luck from all at Substance.

Neil Wakeman, visage@technologist.com

What's all the fuss? I can't hear any similarity, other than a chord progression. These are rip-offable from any simple keyboard theory book. And most songs recorded with MIDI gear sound similar anyway. Perhaps people should get away from writing tunes using too much technology and get back to using real instruments and original ideas.

Peter Jones, Sheffield

There is no significant difference between these two tracks whatsoever except a few minor changes in the beginning of *Stay*, and in the tempo and key (not a very distinguishing characteristic for a song).

As a matter of fact, I was pleased when I heard *Stay* on the TV and radio because I thought Andy had finally managed to release his track internationally anyway.

Branislav, bdespotov@sezampro.yu

So far Andy has been advised by the Musician's Union's lawyer that he does have a case. To hear the track for yourself, visit Andy's Web site: <http://www.wkweb4.cableinet.co.uk/kaleid>. We'll keep you posted on Andy and the case's progress.

Stateside, we'll try and give it some coverage. Can't say fairer than that, can we?

Too many samples?

I was a subscriber to *Future Music* when it first came out and I thought it was very good. As a pro musician I needed to get into MIDI and MIDI-oriented software and I found that your mag was excellent. I am a guitarist who uses MIDI on *everything*: GR-30 MIDI guitar, backing tracks on MIDI Digitech Vocalist, etc.

I bought your mag again recently after a lapse of about 18 months because I needed to see if you were addressing the needs of MIDI musicians. And again, 'cos I stopped subscribing when *everything* in your mag was aimed at sampling, samples, samplers and how to make a hit record. Unfortunately I find nothing has changed. Nothing for the working musician who needs advice on how to work within MIDI. This is not a moan, just constructive criticism, OK?

Martyn Michel, Patchwork (the name of our band in Jersey)

Industrial action

Do you think it might be possible to give industrial music a bit more coverage in the mag? I think *FM* is great and it has helped me out a lot, but I would really appreciate some interviews with people like Trent Reznor or Al Jourgensen.

Al Robinson, Newcastle College

⇒ We're generally of the mind that industrial – certainly in Europe – has mutated into other forms such as hardcore and big beat. But if Trent and Al come up with anything interesting

⇒ People do love samples, as the sales of both our double-CD issue in June, and our sampling special issue,

again with an extra CD (*FM* 62), showed. Plus, whether you, or we, like it or not, samples and samplers are used in most types of electronic music, it's simply a fact of life in the 90s. So obviously we have to try to reflect those needs and trends. But there's always been plenty of stuff for sample-free MIDI-heads, and there will continue to be. Oh yes.

Logic what?!

I have just finished browsing through *FM* 65 with its Japanese feel, which leads me to ask, does anybody remember a Japanese band called Logic System from the early 80s? Their albums included *Orient Express*, *Venus* and *Logic* on which *Dominio Dance* appeared; I happen to have a rather nice seven-inch picture disc version of that.

R Betson, Harwich, Essex

⇒ Not a name that springs to mind, but if anyone out there finds their memory jolted, let us know.

FM

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FUTURE MUSIC

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Gripper Derek O'Sullivan
Danny Dave Robinson
Ronnie Lisa Savage
Ziggy Damian McGee
Zammo Paul Tysall

IN DETENTION

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IN THE BIKE SHEDS

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THE SCHOOL

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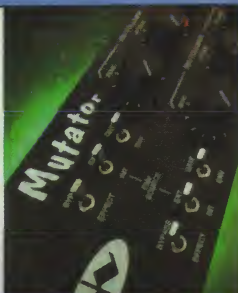
is a stereo analogue filter and envelope follower with full control facilities. It contains two independent voltage controlled filters similar to those found in analogue synthesizers, which can be used to treat any external sound source. Each filter can be controlled from it's own LFO and/or it's envelope follower section, which extracts the envelope contour of an input signal and applies it to control the cut-off frequency of the filter.

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Sound On Sound (July 1996)

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Reviews

We kick off with the powerful E-Synth from E-mu, and also take in a CD-R recorder for the pros, the latest Alesis Nano model, notation software, a virtual studio and a unit that links your DJ decks to your MIDI gear...

FM's rating system

The ratings box for each review summarises how the kit fared under rigorous testing by our expert FM reviewers. The LEDs show a mark out of ten for the most important factors you should consider when you're buying gear. These marks are totalled up to provide the overall % rating. These can be grouped as follows:

- 80%+** An excellent bit of kit
- 70%+** A good buy
- 60%+** Reasonable, but with a few shortcomings
- 50-60%** Think carefully before parting with your money.
- <50%** Forget it

FM Platinum and Best Buy awards

Highly recommended pieces of gear or software earn marks of around 80%, but particularly outstanding, knock-your-socks-off items break the 90% barrier to win the FM Platinum award. The FM Best Buy award is presented in head-to-head reviews, letting you know which is the best of the bunch for your money.

Product name

What it does _____

£RRP (inc VAT) _____ Distributor/contact number _____ e-mail address _____

Features

Ease of use / Setting up _____

Quality of results _____

Value for money _____

A brief assessment of the product overall including its best and worst points.

FM RATING 00%



Review categories: your guide to the gear tested in Future Music



Keyboards: these can be sound sources for the studio (synths or home keyboards) or master keyboards for controlling modules and other studio gear



Recorders: from cassette decks and multitrackers to hard-disk recorders, this covers any format which will end up holding music



Effects: these are dedicated units to add reverb, delay, distortion and so on to your sounds. Some units can produce multiple, simultaneous effects



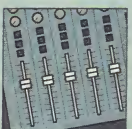
Samplers: these are digital units which record and play back anything from rhythms and bass lines to vocals and dogs barking



DTM: desktop music gear can either be software for your computer (sequencers and so on) or soundcards to plug into a computer



Sound modules: includes non-keyboard versions of synths or dedicated sound sources which plug into a sequencer or keyboard



Studio gear: covers anything that the audio signal goes through, such as mixers, amps, compressors and, of course, monitor speakers



Drum machines: these comprise rhythm boxes or dedicated modules with percussion sounds

The for

Not just an ordinary workstation, the E-Synth fully deserves to step into the spotlight



need keys



Just when you thought the workstation was so unfashionable, along comes E-mu with the E-Synth, a machine that stuffs the main elements of most MIDI set-ups into one very attractive grey case. **Maff Evans** reassesses his need for a keyboard...



WHAT'S THE FIRST thing you do when you get a sampler out of the box? Try to record something, right? Hitting the box it came with, burping into a microphone or reaching for the nearest sample CD, if you've got one handy that is. You could always load up the slim library of floppies that comes with your new machine, but this takes a little manual reading to fathom out the controls for loading and playing instruments. Wouldn't it be great if you could just have some sounds on hand to play, like with a synth? Funny you should ask that,

since E-mu has taken its sampling technology, scoured its vast audio library and combined the two to produce the E-Synth: a keyboard version of its sampler range with a huge stack of on-board sounds.

Three in one

For the not insubstantial price of three grand, you'd expect to get a lot in one box, so it's a good job the E-Synth delivers. What you get is all the sampling features of an Emulator, the real-time controls from the Launch Pad MIDI controller and a 64-voice, 255-preset, 76-note keyboard synthesizer. Let's →



Technical specifications

Polyphony	64 voices (expandable to 128)
Multitimbrality	16 (expandable to 32)
Presets	255
Sample RAM	4Mb (expandable to 64Mb)*
Sample ROM	16Mb
Sample rates	Analogue: 48, 44.1, 24, 22.05 kHz; Digital: 48, 44.1, 32 kHz
Encoding	16-bit, 128x oversampling
Outputs	Balanced L/R jacks, six unbalanced submix jacks, digital SPDIF & AES/EBU RCAs
Inputs	Balanced L/R jacks, digital SPDIF & AES/EBU RCAs

*128Mb available if sample ROM is disabled

Expansion horizon

As with other samplers in the range, the E-Synth has a panel around the back that allows for some extra expansions. These are similar to many of the expansions available for the Emulator rack and include a board for adding another 16 MIDI channels, a kit for adding an internal hard drive or a choice of 8 or 16Mb of additional flash ROM. If you're brave enough to have a go at the case with a screwdriver, you can expand the standard 64 voices of polyphony to a staggering 128.

As ever, the sample RAM can be expanded using 72-pin SIMMs. The maximum capacity is 128Mb, but to access the full amount you'll have to disable the on-board sounds using software. If you want to keep the built-in waves, the maximum RAM capacity is a still roomy 64Mb.

Unlike many other samplers, there are a few expansions that you won't have to fit. A SCSI port is included as standard, allowing you to add just about any SCSI device from CD-ROMs to Zip disks. It also enables you to load Akai S1000/S1100 and Roland S-700 samples as well as data from older E-mu samplers. Also on the back panel are digital ports for direct digital sampling or recording to DAT or digital multitrack. Internally, there's a built-in effects board offering two processors and access to over 40 effects types, all of which are at least as good as those found on any other synth or workstation you care to name.

Have a fiddle round the back and you could be the proud owner of 128 voices of polyphony



Tracks on the CD

On track 10 is a short demo just using loops played via the on-board sequencer. Track 11 comprises eight more presets. And the final snippet is the Worm Lead sound fired through a simple arpeggiation pattern. For name-spotters, the patches are Diss Tort, Pulse Encounter, Cape Fear, Finale Strings, Throater, Viper Drive, Megatouch, Eraser Wave and finally the Worm Lead arpeggiation.

→ have a look at that in comparable value with even the most conservative of estimates: £1,999 for an e6400, £899 for something like a Korg X5D (the most affordable 64-voice synth at the moment) and £429 for a Launch Pad, all of which comes to a total of £3,327. That means that you save over £300 already. However, look a little deeper and it's more than just financial savings that make the E-Synth such an impressive monster.

To begin with, the aforementioned X5D has 8Mb of sounds on board, while the E-Synth has 16Mb, and the edit controls of E-mu's EOS (Emulator Operating System, currently at version 3) give you swathes more edit options than on the Korg. Also, EOS V2.5 or later provides a pretty decent on-board sequencer for you to work out ideas. It lacks a few functions (for example, it doesn't let you record in step time or edit individual events within a sequence), but the multitrack/drum pattern-style entry and cut/paste operations are friendly and flexible enough to let you build up the bones of a track before moving on to a dedicated sequencer.

This, in effect, turns the E-Synth into a fully-fledged workstation, but with a few distinct advantages.

Look at the picture above and note the word Emulator on the front ridge above the keyboard. As we've mentioned already, within the E-Synth lies a full Emulator sampler, roughly equivalent to an e6400 so, unlike most other workstations, you can add any new sounds you want whenever you want just by recording your own rather than buying some extra memory cards. You also never lose the original sounds, since all the waves are stored in ROM and the internal presets are written to flash ROM (meaning they're kept, even after powering down).

Emulation is power

It's been said in the pages of this hallowed tome on frequent occasions (not just by me, I might add) that the Emulator series is the most powerful sampler range you can buy. It may not have all the expressive creative features of Yamaha's superb A3000, but for creating straight instruments, loops, vocals and so on for 99 per cent of the musical purposes you care to name, nothing comes close. The recording and playback quality is second to none while the range of wave editing tools is advanced as anything at any price. Chopping, pasting, reversing, normalising,



fading, layering, looping, timestretching... everything you could possibly need is here presented in an almost totally graphical interface and that's before you get to build a preset.

Samples can be spread and layered across the keyboard in several ways and then passed through one of 21 distinct filter types, ranging from analogue-style, multi-pole, resonant low-pass affairs through to the wild and wacky morphing Z-plane types first seen on the Morpheus. Put all these together and you can create some stunning sounds which are warped even further by a wealth of real-time controls (set up using the patch lead-like Cords section). The real-time section is perhaps more relevant on the E-Synth, since there are four sliders and the whizzy 'Thumby button' to play with, enabling you to instantly try out controllers on a sound without setting up any other MIDI gear.

Sweet, mate

The internal sounds have all been gleaned from E-mu's vast sample library and are, unsurprisingly, excellent. The sample library has been pillaged in the past to bring us other E-mu synths, such as the Proteus models and later racks such as the Orbit and Planet Phatt. However, the E-Synth's collection of patches seems a lot less 'American' than on previous

outings. E-mu has obviously looked at the world-wide electronic community and provided a wealth of techno thumps, majestic pads, huge orchestras and all manner of eclectic percussion hits and mad special effects. This is all alongside the usual plethora of basses, pianos, guitars, wind and string instruments you'd expect to find.

Getting in and editing these sounds is simple if you've ever used a recent Emulator, since you can use all the tools that the sampler operating system has on offer to tweak those tones. For the newcomer, the vast array of pages and features can be bewildering and the manual is often cryptic, but with dedication the work pays off, resulting in storming patches.

While we're on the subject of editing, the only real criticism I've had for the Emulator range in the past is its occasionally arcane control interface. Several options are hidden beneath several pages and hold-Shift-and-press-whatever combinations. Thankfully, the E-Synth even takes the sting out of this concern, by removing many of the annoying combination key presses and giving items such as the sequencer and transport control their own buttons. Dedicated Emulator users can still use the existing controls, since the presence of EOS means everything from the rack versions is carried over.

Perfect in every way

From my own personal standpoint though, the new keys and controls cut editing time almost in half and meant that I wasn't lost once I started to fiddle with settings or record a sequence. As with the rack samplers, you can also add an ASCII keyboard (which uses many standard PC keystrokes, such as Ctrl-S for Save and so on) to make things even quicker.

Even though the E-Synth is basically a collection of existing E-mu technology in one box, the improved ease of use elevates it from being just a 'good sampling workstation' to being an incredibly powerful and flexible all-in-one package. Sure, the sequencer may not be up to the standard of other workstations, but the benefits of the E-Synth far outweigh this technicality. It's extremely rare that you get to see such power and convenience in one machine: masses of sounds, monumental sampling power and no messing about with loads of connections. How can it possibly fail?

FM

Alternatively

As stated in the main text, getting all the features of the E-Synth by buying separate units would cost you in excess of three grand, so for a direct sampler/synth/workstation comparison there's nothing else that does the job. On the other hand, there are a few combinations that will yield very cool results depending on your musical tastes. The Yamaha A3000 (£1,299) is an incredible sampler with a totally individual sampling structure, excellent controls and some incredible built-in effects. Workstation-wise, the Kawai K5000W (£1,750) is the business. Superb additive synthesis sounds, a wonderful interface and a simple yet powerful sequencer.

Putting these two together would give you a formidable system, but the gains in sequencing and synthesis are offset by the loss of output and interfacing connections and lack of real-time controllers. As Barry Norman would say, you pays your money... Kawai Europe: 00 49 215 137 3121 Yamaha: 01908 366700



E-mu E-Synth
 Sampling workstation
 £2,999 • E-mu Systems: 0131 653 6556 • Web site: <http://www.emu.com>

Features	Rating
Ease of use / Setting up	★★★★★
Quality of results	★★★★★
Value for money	★★★★★

A lot of money for a workstation, but this is one hell of a workstation

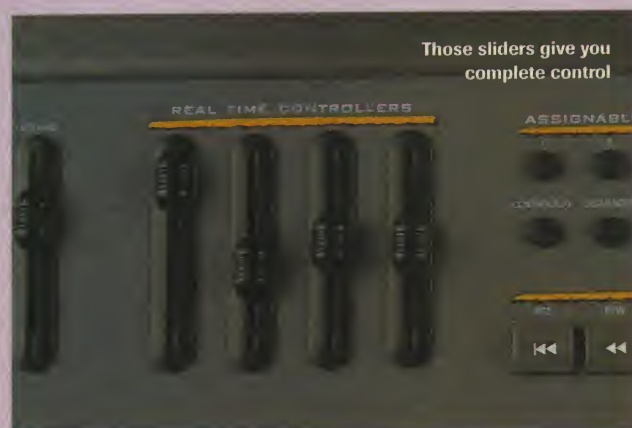
EM
 RATING
93%

Make it real

Amazingly powerful sampling, a half-decent sequencer and 16Mb of built-in sounds already make a potentially excellent workstation, but the E-Synth goes the extra yard by also including the real-time controllers from the Launch Pad. Many of the Launch Pad's controls are represented by other buttons on the E-Synth (after all, you don't need an extra data dial, keypad, display or keyboard-like panel, do you?), but look over on the left of the keyboard and the rest are right there.

The four sliders can be assigned to MIDI controllers, which in turn can be routed (using the Cords feature) to just about any parameter within a preset. Additionally there's the 'Thumby Button' which sits next to the mod wheel. This can either toggle an effect or be held to make a change. Like the sliders, this can be routed almost anywhere, such as a transposition or to mute voices within a preset or whatever you want.

To emphasise these controllers, many of the internal presets of the E-Synth make great use of the button and sliders. When trying out the E-Synth at your local music emporium (which I strongly urge you to do) just give these controls a bit of a twiddle to *really* warp those sounds.





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For astonishingly accurate Hammond® tone and character, we present the VK-7 Combo Organ. Our new Virtual ToneWheel technology assigns an incredible 91 voices, all in independent oscillation, for authentic response when each key is pressed. And since many of the great organ sounds were produced in conjunction with rotary speakers and overdriven amps, we've incorporated our revolutionary Composite Object Sound Modeling (COSM) technology to capture realistic rotary speaker sound.

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VK-7 Combo Organ • RD-600 Digital Piano

The Beat Xtractor does the job, but will it match the wallpaper in your studio?

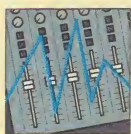
Go lo-fi!

Beat dis?

Technical specifications

Controls	Channel 1 select, Channel 2 select, Run/Pause, Cue, Beat One Reset, Tap/Stop
Display	Two seven-segment, three-character LEDs for bpm, eight LEDs for MIDI Clock, three LEDs for beat tracking
Range	90–180bpm
Lock-in time	Two to four seconds
Connections	Channel 1 Input/Output, Channel 2 Input/Output, MIDI Clock Out
Input levels	1–2.5V (pro CD/line), 140–350mV (domestic CD/line), 1.5–15mV (phono)
Level setting	Automatic gain control circuitry
Dimensions (mm) (WxDxH)	180x132x50

Can the Voyager 1 Beat Xtractor bridge the gap between audio and MIDI? Matt Overton and Mark Durham boldly go where no product has gone before...



THE CULT OF the DJ has never been stronger. To their credit, some high-tech manufacturers have tried to embrace those DJs who wanted to go that bit further than spinning discs.

The first attempts were with samplers, most noticeably Roland with its DJ-70 and Akai with the Remix 16. More recently, their focus has moved to performance-based units like the Roland MC-303 “rave-in-a-box”, and E-mu’s Orbit and Planet Phatt modules.

But synchronising MIDI and audio has, let’s face it, always been a right pain in the arse. I’ve stripped code. I’ve painstakingly built complex tempo maps. I’ve manually adjusted the speed. It’s never been satisfactory or easy. And that’s in a recording context. Those artists that try to marry the two in a live situation... well, they must be mad.

So it’s fitting that, at a time when the Propellerheads are receiving acclaim for their blending of ‘decks and digital’, RED Sound Systems should come along with the Voyager 1 Beat Xtractor. This unit ‘listens’ to the beat and when it senses strong rhythmic regularity, it outputs MIDI clock. There you have it: the effortless combination of two traditionally incompatible signals. That’s it in theory but

how does it work in practice? Let’s look below the surface and put those claims to the test...

Pushing it

The Voyager 1 is a modest table-top unit. It comes in two finishes, “cool-chrome” and Henry Ford’s favourite: black. Well, “cool-chrome” is all very nice and everything, but it costs 50 quid more and the case is left with big, smudgy finger prints over it. That said, the Voyager 1 – in either finish – is solid and well-built. Rather helpfully, the Web site address is stencilled onto the casing, perfect for those mixers with *Internet Explorer 4*, I don’t think.

All the connections are around the back. The unit is powered by a PSU, but there’s no cable restraint so there’s always the possibility of an embarrassing silence when the lead is accidentally pulled out. There are a set of input and output RCA jacks for each channel, along with individual switches to select between line and phono sources. Pro and domestic devices can be incorporated, but requires the moving of jumper links; another switch would have been better.

There are two main ways that the Voyager 1 can be integrated into a set-up. You could have a sound

source – turntable, CD player, tape recorder, it doesn't matter – input into each channel, with the signal output to a mixer and combined there, along with those of your MIDI devices. The alternative is to mix the sources before they reach the Voyager – a traditional beat-matching DJ set-up – and then combine the single signal with your MIDI gear.

The controls on the top panel are simplicity epitomised. The Channel buttons enable you to select the source to drive the MIDI clock. The bpm is displayed above it. In the middle is an indicator that shows you the synchronisation adjustments being made by the unit. A series of buttons along the bottom, handle the running of the Voyager and the devices that are slaved to it, along with eight LEDs that display the MIDI clock.

Pulling it

In practise, things work smoothly, if not flawlessly. The Voyager is adept at finding the beat, and sync typically occurs within two to four seconds. If you're using two sources you can preset the tempo using the cue button for simultaneous start. For those *a cappella* moments, the Voyager 'freewheels' according to the last beat information it received. Alternatively you can tap the tempo.

But, and it's a big but, you're kind of limited to 'douum, douum, douum, douum' four-to-the-floor stuff. The big beats of Slimboyy Phatt and the Comical Bros had the MIDI beats swaying backwards and



forwards, though you can get around this by disengaging the tracking. You also have to be sensitive about the types of sounds that your source material uses. Tracks with excesses in the bottom end caused the occasional problem as the Voyager became confused as to what was the bassline and what was the bass drum. And you can't make quick tempo adjustments or spin back without there being a lag.

If you want to combine audio and MIDI, then the Voyager 1 is just the device. You'll reap the benefits if you really get to know its characteristics, and those of your source material, since you'll be able to prevent those situations outlined above from occurring. Now DJs will be able to impress us with more than their technical abilities.

FM

The proof of this particular pudding is in the MIDI output (on the left)

Alternatively

"I've never seen anything like it, Jim." Nope, if you want to link audio to MIDI, you're going to have to shell out 250 squid for this little model. There's no getting away from it, the Voyager 1 has this particular market by the short-and-curlyes.

Vinyl to MIDI

Mark Durham, our resident jobbing DJ, spent a couple of nights with his Technics decks and Intimidation mixer routed through the Voyager 1. He hooked the Beat Xtractor up to a newly expanded Quasimidi Rave-O-Lution, to see if he really could combine the vinyl grooves with the MIDI codes. This is how he got on...

"The Voyager 1 requires a regular pulse, ideally a kick drum, to calculate the bpm. This is ideal for house freaks, or any regular 4/4 beat music, but others might have a problem. I pictured people like The Orb's Alex Paterson or Mixmaster Morris with his CD decks plugging in a piece of outboard and expanding their ambient sets, but without that kick it might be difficult, maybe this could be something to look at in the future. I also wonder if drum 'n' bass DJs would find this tool successful, as complex beat patterns will only confuse the machine. So, it seems that this is for your four-to-the-floor nuts only!

"But great it is. DJs who are fully proficient at mixing and who can cue up their tunes in seconds need not disappear for a bottle of Evian, they can now experiment! This is good for the expansive bedroom DJ. I've seen breakthroughs in mixers, typically from Intimidation and Vestax, which allow you to tamper with EQs and add beats to mixing (or even plug in an external MIDI source in the case of Vestax), but never before have I been able to sync this automatically. The Xtractor adds depth to the 4/4 beat. Using the Rave-O-Lution, I can add great simulated analogue basslines and acid riffs to spice up the otherwise predictable mixing. And tunes you've become bored with can now sound like the greatest masterpieces ever (at least to you in the comfort of your bedroom) with a bit of knob tweaking!

"My only concern is that occasionally when I released the Cue function to sync up the 309 pattern with the audio track there was a slight delay in the cue. This doesn't sound too drastic, and indeed it won't be to bed-

room mixers, but for those lucky ones playing out regularly then it could be hazardous! It will throw your time right out so you sound like cowboys on galloping horses; not very sociable. However, with some quick thinking and readjustments you can soon get back on track.

"Anthemic house DJs will no doubt ask, what happens when I reach my massive building breakdown? Surely there will be no audible beat pattern to match? Well, yes and no. You can use the 'tap' or stop button to manually enter a tempo although I suggest you mark your tunes with the bpm beforehand.

"In short, the Voyager 1 is a great new product which can seriously expand your mixing prowess and your creative powers. You instantly know what's going on as the bpm is clearly displayed from the active deck. I hope that RSS considers how it could sync music other than the 4/4 variety, as the potential for creative mixing of all genres would be limitless. In the meantime, the beat boogie techno/house boys can have hours of fun messing about with vinyl, beats and noise boxes!"



Mark trying out the Xtractor with his decks and an Intimidation mixer

In practice things work smoothly, if not flawlessly but, and it's a big but, you're kind of limited to four-to-the-floor stuff

Beat Xtractor

MIDI-audio synchroniser
£250 (standard model), £300 ("cool-chrome" model)
● RED Sound Systems: 01494 429321
● Web site: www.redsound.com

Features

Ease of use / Setting up
Quality of results
Value for money

If you want to be like the Propellerheads, then you'll need this. But if you don't, you won't

FM
RATING
78%




Everything seems to have SCSI these days but how do you link different units together efficiently? **Hilgrove Kenrick** looks at a device that takes the tangle out of SCSI expansion...

Alternatively

Combined cases for SCSI are no new idea. The main contenders are from Liverpoolian SCSI drive supplier, Orpheus Electronics who offers three different units, each with its own approach and capability. Additionally, Music House also offers the new Revelation, a 3U high module which takes more drives.

Orpheus: 0151 933 0024



SAMPLER ONE HAS great effects, sampler two has ten squillion outputs, sampler three has an confusing user interface... but they all have one thing in common and that's SCSI, or the Small Computer Systems Interface.

Almost every rack sampler has SCSI as standard, or at least an option, and more and more computers now have SCSI cards and include SCSI hard drives. And obviously, even the smallest studio set-up has to have some way of connecting SCSI drives, and although daunting, it's not that complex. Essentially SCSI devices chain together in one long line. Each drive has its own unique ID, from zero to seven. However, to complicate matters, each end of the chain must be terminated. This often ends up getting rather convoluted and messy, especially as the chain mightn't be in one place; a chain could pass through a computer, in and out of a sampler to an external CD-ROM or Zip drive.

Obviously, the more external devices you have that's more boxes to carry and, of course, more bits to go wrong. But never fear, Music House is here! The manufacturer of the successful Racmac systems for Macintosh computers has offered a British born-and-bred solution: the Genesis.

UK and continental supplies automatically. Very useful for that impromptu oom-pah session in Bavaria. The back panel also houses the 50-pin SCSI connectors, In and Thru for each drive, and an ID selector. Delicate manipulation of a screwdriver in the correct hole changes the ID of the drive. Inside the unit itself there is a daisy chain connector, linking drives A and B. To use the drives independently, the Genesis must be opened up and the breaker split.

As Music House only supplies the Genesis, you should seek actual SCSI drives elsewhere, unless you have them already. However, for a small fee, they will fit your drives at their end. If you opt to fit them yourself, a disastrously inadequate sheet of A4 is your only guide, unless the manuals of the drives themselves are thorough. The drives are screwed into the base plate of the Genesis, having being connected first to the SCSI cables but this is easy to get round the wrong way... well, I did anyway. In short, installation is a pig so it's worth parting with the extra cash to have someone do it properly. Of course, if you do it yourself, the warranty is invalid, so that's an extra incentive.

Generating niggles

Overall, the Genesis is a very capable unit, but a few nagging drawbacks did raise their heads. With the ID selectors mounted at the rear of the unit, in some situations they could be inaccessible. Some devices have hardwired IDs, and thus cannot be altered. The flexibility of the switching PSU was a bonus, but I would hesitate before giggling with a Genesis. As the drives are mounted directly on to the base plate, and not into proper drive bays, I was concerned of how much protection this offered. At least an external case has vacuum-formed plastic to cushion any impact. Finally, there is a question of cost. £265 is a lot to ask for a dedicated rackmount, though for some users, the benefits outweigh the cost.

In short, the Genesis is a tidy, efficient and compact unit. For gigging situations it can negate the need for bags and boxes, and back in the studio it makes for a neat set-up. And it's British... **FM**

Genesis

Rackmount SCSI linking device
£265.95 + £41 for installation of two drives
● Music House: 01438 833222

Features



Ease of use / Setting up



Quality of results



Value for money



A great concept though rather limited. Saves on space and cables, if not on cash



Mean, lean and 1U high

The Genesis is a mean looking 1U-high black rack case. Inside it can accommodate two SCSI drives. These can either be either full size 5.25-inch units, such as CD-ROM drives, or smaller 3.5-inch Zip or SyQuest removable drives. There is no restriction as to drive association; you can mix and match any type of drive with another. If either unit is a hard drive, the Genesis comes supplied with a blanking plate to protect the front of the bay. An activity LED resides in the top corner of this plate, informing you of drive activity.

Around the back of the case is the IEC power connector. However, for those intending to tour, this plugs into a power supply with a difference. The PSU is voltage sensing and will thus switch between

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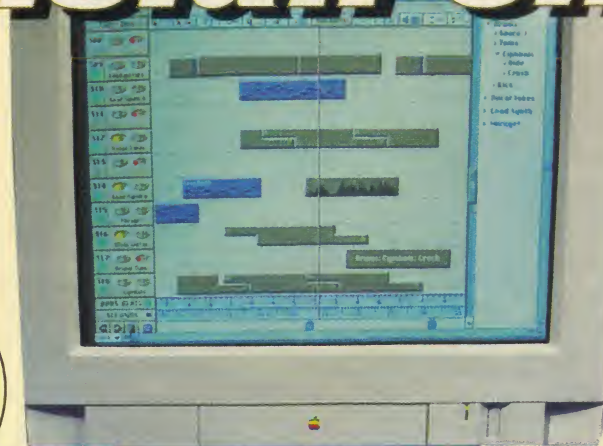


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Parisian chic



The bit you can see is the mixer-like Control 16, your control surface; the bit you can't is the EDS-1000 card which slots inside



It looks like a diminutive mixing desk and a soundcard but attach them to your computer and you've got yourself a virtual studio. **Craig Donaldson** enters the world of musical make-believe...

Technical specifications

Tracks	16-128 virtual tracks, 16 real ones per card
EQ	Four band
Effects	16 real-time
Auxiliaries	16 mono, eight stereo aux send
Effects returns	Eight stereo
Sample rates	44.1kHz, 48kHz
Compatibility	Mac: OS, 120MHz, 32Mb RAM; PC: Windows, P133, 32Mb RAM



EARLIER THIS DECADE a drunken software engineer told me Virtual Reality was our future. He said that recording engineers would soon be sitting in comfortable chairs, wearing VR specs and wired gloves. They'd be moving faders made of imagination, and could I get out of the way because he was going to throw up. Now, VR is becoming more tangible every Microsoft minute, and computers are powerful enough and sophisticated enough to replace most recording studio functions. Sampler pioneers, Ensoniq, have been busy with this commonplace technology, building an on-screen recording environment from bits and bytes that won't kick you in the wallet (at least, not very hard). It's a virtual studio, called PARIS, and no, you don't need any daft goggles and gloves to use it.

This is all fine and dandy, but what are we actually talking about here? Simply put, Ensoniq's PARIS is a studio in a box; a PCI-based, hard-disk audio recording and editing package with a control sur-

face, real-time effects processing, and mixer automation. It will enable you to record on multiple tracks, edit recorded audio, and process that audio with EQ and effects during playback without the extra time and commitment involved with file manipulation. And PARIS will work with either a PC or a Mac. PCI is the new standard for computer 'cards' – those circuit boards that slot into a computer's motherboard – to which both Macs and PCs adhere. If you're not sure whether your computer has PCI slots, check the motherboard information, normally supplied in among the manuals.

A bundle of fun

With PARIS, a single PCI card (the EDS-1000), provides the interconnections for all PARIS components, plus a few tricks of its own. PARIS owners get the Control 16 control surface (the bit that looks like a mixer) as standard, which is a first in this market. That brings all of the fiddly mouse and keyboard operations onto familiar mixer-style hardware.

Rather like a controller keyboard, no audio enters or leaves the Control 16. It just sends the correct messages to the EDS-1000, and on to the computer. Everything is there, from chunky faders to a jog/shuttle/data entry wheel, and from EQ controls to solo buttons. And you can do all your recording, punching in and out, manipulating audio and mixing from here.

You have three different options to get audio into the system through three different audio interfaces, depending on which 'bundle' you buy (the different bundles, and prices, are outlined in the *What's the cost?* box). The most basic, the Interface 2, is a stereo, or two-channel I/O device. The Interface 422 is in the middle of the range, having four-channel capability, plus digital I/O. The Modular Expansion Chassis comes with four channels and digital I/O as standard but is expandable as it contains nine expansion slots ready for a variety of interface options. It also comes equipped with the more luxurious frills, such as word clock (sample rate synchronisation), video sync and a headphone socket.

It's all in the cards... well, card

Those are the more 'mechanical' features. The rest of the PARIS story lies in the software and the EDS-1000 card. As already mentioned, PARIS includes real-time effects processing. Other affordable hard-disk recording packages require you to process audio files and while this is possible, and sometimes necessary, in PARIS, the creative stuff is done with a bank of six Ensoniq DSPs (digital signal processors). DSPs are microchips designed to process data with alarming speed. With this method, audio can be fed into the DSPs and emerge altered at the other side without any significant delay. This is exactly what happens when you use a multi-effects processor or similar equipment, but this one is contained on the card and controlled by the computer software.

To the user, this means all PARIS channels can simultaneously run four full-bandwidth parametric EQs each, and up to 16 mono or eight stereo effects 'blocks' can exist at any one time. If you go for the most basic PARIS system you're buying parametric EQs and stereo effects units for about £30 each, with a free hard-disk recording package, audio I/O and a control surface thrown in for good measure. You'd never get that sort of deal on the shopping channel.

Let's talk computers

PARIS will work on either a PC or a Mac. The minimum configuration you can get away with for the

PC version is a 133MHz Pentium with at least 32Mb of RAM, which isn't too much to ask these days. Anybody in Mac land (the system was reviewed on a Mac) will need either a 604/604e-based Power Mac running at 120MHz or over, or a 603/603e-based Power Mac running at 150MHz or over. You'll need at least 32Mb RAM, and make sure your computer will house a full-size PCI card as some mini tower cases won't.

The software is based around two main windows: the mixer window and the editor window. Many others are available to make operation easier and to put the less-often used facilities out of the way until needed. The mixer window graphics look, as you can see from the screenshot below, just like a mixer. There are input channels with EQ, auxiliaries, faders, level bargraphs, solo/mute functions, and a master channel with a main faders, auxiliary masters, returns... not bad for a 'virtual' mixer.

The editor window is a bit like a MIDI sequencer, but allows you to chop up, move, manipulate and maim the previously recorded audio. Nothing done in this window destroys original audio files so you can always go back and start from any point, taking maximum advantage of an impressive 999 levels of undo. You can work to time, bars and beats, and timecode, depending on your preference, and although there are a maximum 16 simultaneous audio channels with the basic system, 'virtual channels' allow many extra editing channels.

The sheer number of facilities and features in this software is sure to astound you, far more than a two-page review can ever do justice to. Not satisfied though, Ensoniq plans to supply free upgrades very soon with extras such as channel grouping, integrated MIDI and automatic bpm detection. Even without this upgrade, PARIS will work hand in hand with other software through OMS (*Opcode MIDI System*), software that can synchronise audio and MIDI software running on the same computer. What could possibly be more impressive?

Le bloody good deal

The price is unreal; comparable systems can cost many times more than PARIS. Whichever bundle you get, remember that you're buying a recording studio for less than £3,000.

Using PARIS is a matter of getting to grips with the manual and having a play. You'll find that the customisable screens become invaluable when you're trying to manage mountains of channels, EQs and effects, and that once you've started it's very difficult to stop. Never again will you have to wait for a tape machine to rewind, or have to completely mismanage audio within an ill-equipped sampler. Just watch the screen.

This is virtual reality. Every aspect of PARIS works like a full recording studio but has the advantages that come with hard disks, such as instant access, cut-and-paste and undo. The Control 16 is a welcome bonus: a control surface given to you on a plate that you'd pay through the nose for elsewhere.

Even though PARIS is still in its infancy, all the signs point to this being a winner. If nothing else, it heralds a new chapter in the saga of hard-disk recording whose message is lower prices, more features, and greater compatibility. Don't just sit there; sample the delights of PARIS now.

Effective stuff

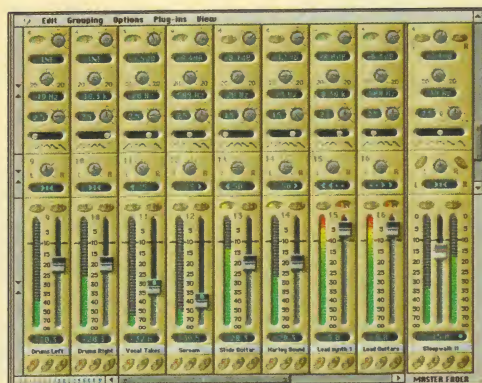
The effects possibilities with PARIS are endless. Not only can you choose from the ones that come with the package (compression, expansion, delays, chorus, and reverbs) you can take your pick from third party plug-ins that are on their way, or from existing *Premier* or *Direct X* compatible plug-ins. Remember that these are real time effects. Just connect a virtual auxiliary to a virtual effect, and have yourself a real good time.

As well as real-time effects, file-based effects are included too. The ones that come with the system include time compression and expansion, normalising, gain change, and pitch-shift. Forget out-board, just buy a floppy disk with your preference on.

What's the cost?

It's worth reminding you that there are three systems, all of which include the EDS-1000 PCI card, a control surface and the PARIS software. The cheapest at £2,199 is called the Interface 2 (two-channel, analogue I/O). The mid-range 'bundle' – the Interface 422 – costs £2,499 and comprises a four-channel audio I/O. And the luxury version, the Modular Expansion Chassis (£2,899) includes four-channel analogue I/O, stereo digital I/O, video sync and word clock. Take your pick.

No, it's not a real mixer, it's a virtually real mixer

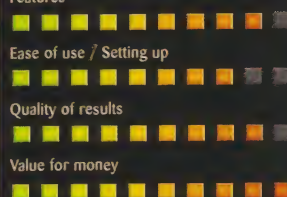


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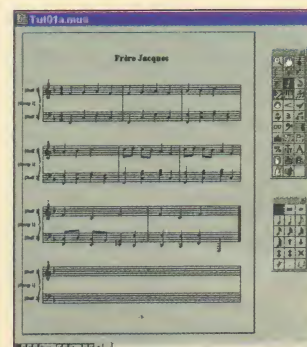
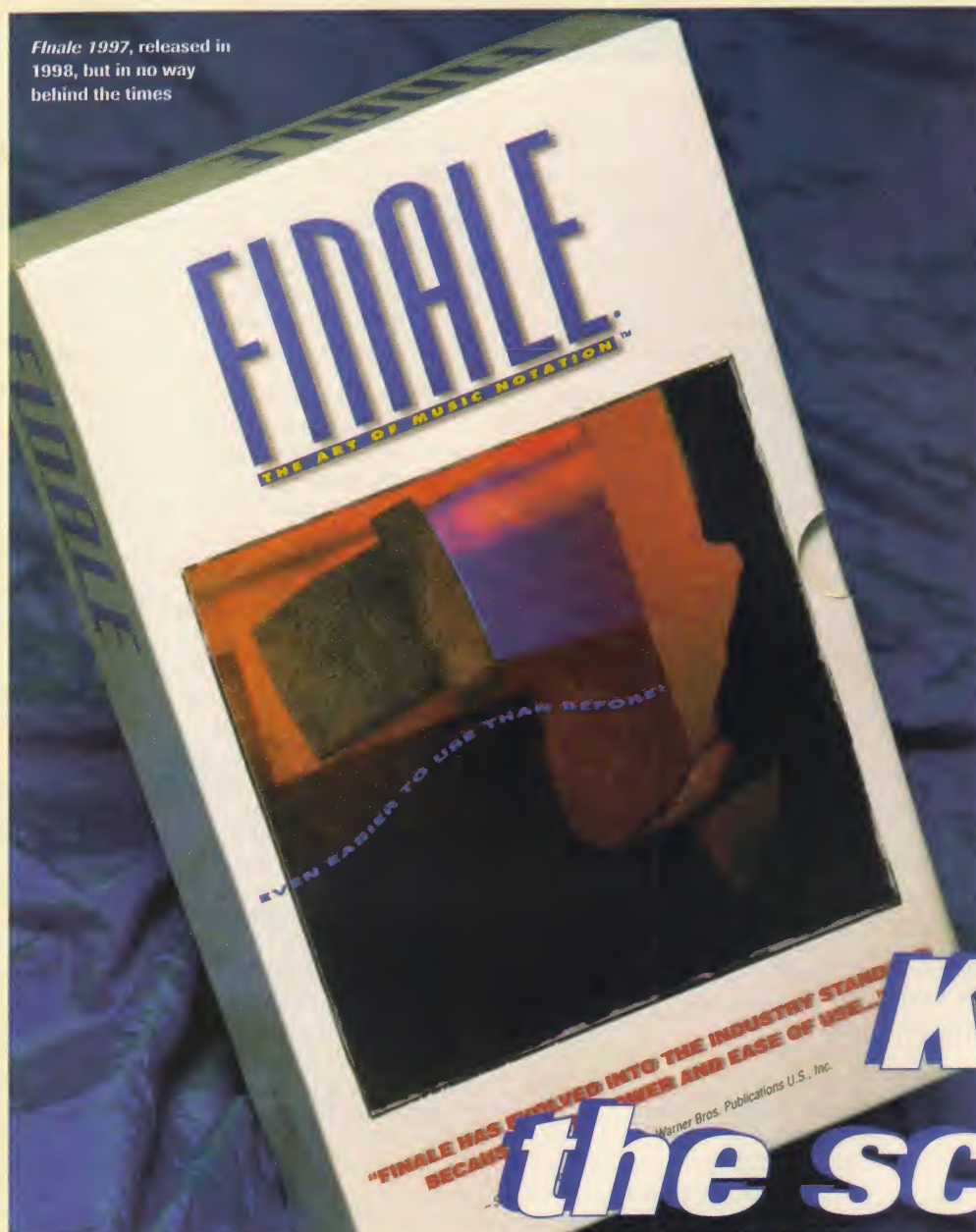
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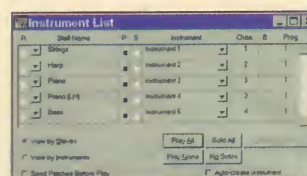


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Finale 1997, released in 1998, but in no way behind the times



Above is *Finale*'s page-view rendering of that drum 'n' bass classic, *Frère Jacques*. Below is a MIDI channel list, though it may not look like it



Know the score!

Coda's *Finale* has returned in a bigger, better and smarter incarnation than before, but is it worth your hard-earned cash? **Richard Wentk** gives it a thorough once over...



IMAGINE THE NIGHTMARE... you're four hours into your ultimate Spice Girls remix, and you suddenly realise you need a real string section to capture that elusively glossy yet tantalisingly kitsch commercial touch. And real string players need real music. Printed out properly on paper and everything... What can you do?

It's true that many sequencers now come with sophisticated notation facilities. Emagic's fiendishly sophisticated *Logic* and Steinberg's *Cubase Score* offer 'slap it in and print it out' music layout features. While you still need some basic score-reading smarts, any of these will take you a fair way towards getting your music on paper, and for many jobs they'll be all you need. But there will be times when they won't cut the mustard in a professional situa-

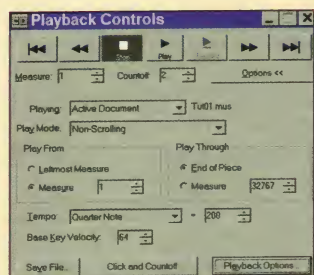
tion. *Finale* is designed to be the ultimate system for anyone who works with stems and blobs for a living. From a dance point of view it's not exactly a sweaty, t-shirt toting, spandex-wearing DJ-groupie of a program. In fact it has all the club-cred of an M&S cardigan with matching carpet slippers. So if you're looking for something that will help you achieve global dance domination, *Finale* definitely won't be your overpriced plastic glass of tap water.

You name it... *Finale* does it

But as a tool for the professional composer and arranger, it's the canine's unmentionables. *Finale* does everything you can think of, and then some. It jumps up and down on all the shortcomings of the available hybrid MIDI/score printing sequencers and makes rude noises in their general direction. →

Technical specifications

System requirements	Pentium or better, 8Mb RAM (12Mb recommended), 10Mb available hard drive space, VGA monitor, Windows 95
---------------------	---



The usual transport controls for MIDI playback, but why does the tempo default to 200bpm?

Alternatively

The most obvious competitor is *Sibelius* from Sibelius Software. It does things that *Finale* struggles with, but it's also much more expensive (£1,043) and it only runs on Acorn machines. MotU's *Composer's Mosaic* (£399) and Passport's *Encore* (£450) are also worth a try out, although they don't quite have *Finale*'s clout. Finally for non-demanding work you may find you can get by with the notation in *Cubase Score* or *Logic*.

Arbiter (Passport): 0181 202 1199
Harman (*Cubase*): 0181 207 5050
MusicTrack (MotU): 01462 812010
Sibelius: 01223 302765
Sound Tech. (*Logic*): 01462 480000

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EM
RATING
80%

Try getting all those beamed notes and accidentals in a sequencer... except don't bother 'cos you can't

Plug-ins

Plug-ins were invented by Adobe for *Photoshop*, its monster image editing package. They're little mini-tools created by other manufacturers that slot seamlessly into the main body of a package to do something clever or useful. *Finale* has taken the plug-in idea and run it right across the pitch into the back of net. You get a range of musically useful options that include checks to make sure your favourite tame soprano isn't trying to sing pitches better suited to a bass trombone, automatic tablature – a killer feature for guitarists – and the intriguing *Canonic Utilities*

which let you turn music upside down or play it backwards. Plus many, many more, including a spectacularly obsessive event counter. If you've ever sat up all night worrying that there are too many notes in your music, this is the tool for you. The plug-in system means that new tools will be available in due course, and this in turn means *Finale* is more open-ended than other packages. If you're really clever you could even write your own, but this isn't recommended unless you have a tame programmer or two to do the work for you.

→ This is the Godzilla of score-writers, with features that Bach and all those other old dead guys would have killed to get their hands on.

You start by putting notes on staves, or anything in fact, including all the clefs, key signatures, accidentals, beamed notes, tied notes and n-tuplets anyone could want. Next add expression marks, lyrics, guitar and other tablature (which this update of *Finale* does automatically), and repeat signs. If you feel like it you can then micro-tweak the position or size of any mark on the page – which makes it possible to do obscure things like shrink staves for cue parts – before committing the whole lot to paper. While you're doing this you can play the notes and parts you've entered over MIDI so you can hear what your opus sounds like.

MIDI intuition

Finale's grasp of MIDI is impressive, if eccentric. If you're used to thinking in terms of tracks and channels, you'll need to relearn some of what you know because *Finale* thinks in staves and instruments. It can handle up to 64 channels in all, on four different MIDI outputs, which should be enough for all but the most equipment-laden pro. If you have more MIDI outs you can specify which ones *Finale* talks to; and you can do it on a score by score basis, which is useful. For input, you can play music in live from a keyboard and *Finale* will transcribe it as you go. Or you can use one of the step-input modes.

MIDI file support is comprehensive. You can input files and output them, making it a doddle to move notated compositions into and out of a traditional sequencer for further tweaking or live playback. There's even a MIDI clipboard feature, which should let you copy individual bars or staves to a sequencer, only we couldn't get it to work. A shame, that.

Once you're done notating, you can print, as well as save to disk. *Finale* will produce Postscript files,

the kind used by professional printers and typesetters who splatter ink on to paper for a living. This means you can e-mail a complete print-ready edition of your masterpieces to your music publisher and then sit back and wait for the fake-book version to appear in the shops.

But *Finale* isn't just about printing. Classical music relies on expression, but programming the kind of volume, velocity and tempo changes you need to sound like Mozart on an ordinary sequencer is going to take forever. *Finale* hides all the bytes and volume control messages behind musician-friendly dynamics markings (*ppp* to *fff*, you know the ones) and sophisticated tempo curve drawing features. If you want to tweak individual velocities you can do that too, but it's just so much easier to slap a crescendo mark into a bar and listen as the music changes automatically as it plays back.

Looking for loopholes

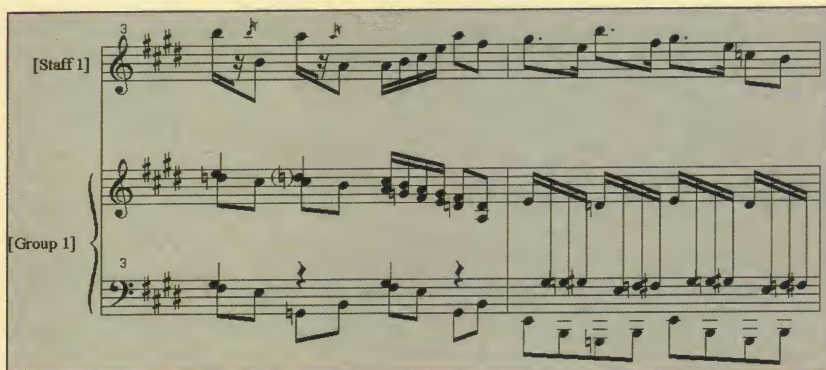
Downsides? *Finale*'s not easy. It's not incredibly obtuse but it could definitely do with being friendlier. There's so much you can do with it that it's going to take anyone a long time to master all the intricacies. And sometimes you need to be a bit lateral in the way you try to do things. Thinking like a person instead of a programmer won't get you very far. To make up for it, the manual is based on an excellent set of tutorials, and if you work your way through these slowly and thoroughly you'll be well on your way to *Finale* mastery.

Another drawback is its sheer on-screen size. You won't get much joy out of a 640x480 monitor. In fact anything less than 1024x768 is going to get a tad tedious as you'll have to keep zipping round the scroll bars.

All told, *Coda Finale 1997* is a monster package aimed squarely at people who know their appoggiaturas from their dominant sevenths, and who have the free time they're going to need to master it. Although five hundred quid is a lot to pay, the price looks more reasonable if you buy the academic version (same features but for £249, if you can prove you're a bona fide academic/teacher/etc) or invest in a cross-grade from *Cubase Score*, *Personal Composer* or *Encore* (£129). At that price it's hard to justify not buying the package if you're already using any of the competitive products.

The bottom line is that if you're a PC user and you need your to print out music and make it look totally professional, *Finale* is one of the best choices around. And at the new cross-grade price it's all-but irresistible, and everyone is going to want a copy. Now, where did I leave that orchestra?

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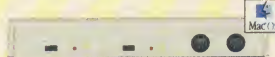
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- ✓ Dual THRU ports & switches for modem & printer
- ✓ Dual LED MIDI message indicators for each port

MIDI Translator II

- ✓ 1 in 3 out, 16 channel MIDI interface
- ✓ Self-powered. Needs no power supply
- ✓ THRU port & switches for modem or printer
- ✓ Portable pocket size for easy transport

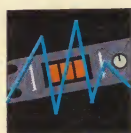


O P C O D E
your music first

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The latest emigrant from Alesis' 'NanoLand' is this pint-sized offering in the shape of a synth. **Jon Bates sets off for Dover customs to examine its work permit and visa...**



AT ONE-THIRD rack-size you would think the NanoSynth has little to offer in the way of sounds and features. But that's where you would be wrong. Okay, it's got zilch in the way of editing and there's not an LCD in sight. In fact, the front of the unit has five rotary knobs on it, two LEDs and that's your lot. From this simple array you can control the volume, the effect depth, the channel you are choosing to change sound on and, by a cunning use of the last two knobs combined, you can dial up 256 sounds straight away. This conforms to the GM set and a second bank of sounds. Not bad if a little basic.

And then there are the sounds. Alesis is noted for getting sounds right and this is no exception, although I found that the multi-sampled main grand piano seemed to have a rather awkward octave overtone. But hang on. The literature claims 640 sounds and 64-voice polyphony. That's surely a bit precocious for such a tiny little box. The answer is that what you have in your hands is the 'engine' and effects unit(s) of the QS6 synth. Prod the NanoSynth with a sequencer and you can dial up all 640 sounds simply by using Bank Change commands.

More to it than meets the eye

But if the NanoSynth is a QS6 in disguise then surely you can program it and play with the four-buss multiple stereo effects unit (a QuadraVerb, no less)? Correct again. If you have a Mac or a PC you can use the CD-ROM that comes with it. This contains a full editing program that will stand both you and the unit on your respective heads. It's got pages and pages of waveforms and each voice can be reprogrammed using up to four waveforms and adapted by sweepable low-pass filters, three envelope generators, three LFOs and so on, the full works. It is cleverly thought out, with both MIDI and computer

interfaces, audio inputs as well as outputs, although sadly there's no room for a headphone socket.

The manual is quite witty, written by a noted American music technology columnist. However, it would have been beneficial to have a little more MIDI detail as I'd like to have programmed the more remote parts of this unit myself. For example, does it use any NRPNs? Alesis isn't saying. It uses Control numbers 12 and 13 to open up filters but which sounds does this work on? The bundled *Unisyn* editing software for Mac and PC is not a wonderful piece of kit and there is sod all in the way of help for the programming novice. Your best bet is to look out for QS6 dedicated programming software.

Delve into the depths

One glaring omission from the NanoSynth is a reset command. Should you mess up in setting up the instrument it's not easy to return to an initial factory setting. The best you can do is to play the demo song and that isn't really much help either; and since you can trigger the demo from the front knobs, why not have a reset command in the same way?

Nevertheless, this unit has extreme power. You can program all sorts of things into it with decent software. Buy it and you could be setting up sounds for ever. Given that the original price of the QS6 was £899 about two years ago this is quite a bargain even though it lacks RAM card/memory and sample loading facilities.

My feeling is that 90 per cent of the NanoSynth's purchasers will only use 10 per cent of its potential. The NanoSynth is really two instruments: a basic no-frills synth module and a closet Q56 and the end result depends on what software you have and how capable, MIDI-wise, you are. Really it should be given two verdicts – with and without programming software – but we've considered it overall for us average punters. And it's pretty good.

Track on the CD

- Hear the NanoSynth in action on this month's cover CD which features ten of the unit's presets for you to audition

Alternatively

You can buy a QS6 synth second-hand for about £500, but for a module you should look at a Roland Sound Canvas model (prices vary), a Korg NS5R (£599) or a Yamaha MU10 (£190) or DB50 card (£120). These score over the NanoSynth as they all have an expanded MIDI Control Change chart and you can easily alter sounds and drums in real time. But they don't have the programmability of the QS6/NanoSynth or the huge effects department.

Korg UK: 01908 857100

Roland UK: 01792 515020

Yamaha-Kemble: 01908 366700

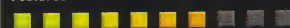
Technical specifications

Waveform memory	8Mb
Polyphony	64 voices
Multitimbrality	16 parts
Voices	640 (513 preset, 127 user)
Voice editing	Sweepable low-pass filter, three envelope generators, three LFOs, effects send, modulation
Effects processors	Four independent stereo multiple effect busses
Display	Power on, MIDI activity LED
Connections	MIDI in/out, serial computer interface, audio in/out (phono sockets)

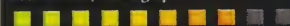
Alesis NanoSynth

64-voice stereo synth module
£375 ● Sound Technology: 01462 480000
● e-mail: info@soundtech.co.uk

Features



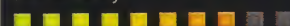
Ease of use / Setting up



Quality of results



Value for money



As a basic module it's OK and easy. With programming software it's brilliant but complex

FM
RATING
82%

E-mu makes sampling waves easier than riding them



Surf was up in Santa Cruz, California during the summer of '72, but the founders of E-mu were busy making some waves of their own. For over 25 years, E-mu Systems has been the pioneer in electronic synthesis and sampling. Our samplers are found in every musical and sound development environment throughout the world and since not every requirement is the same, we've given you a choice.

ESI-4000 – Our entry level professional quality sampler

The all new ESI-4000 is our most affordable 64-voice sampler. With E-mu's



legendary sonic performance, access to huge sound libraries, and ESI's intuitive text-based interface, making music has never been easier. 4 MB of sample RAM (expandable to 128 MB) gives plenty of sample time and the ESI Turbo Option kit adds 10 outputs, digital I/O and dual 24-bit FX. Low cost and high performance—ESI-4000. Starting at £1199 (Inc. VAT).

e-6400 – Emulator 4 functionality and expandability



The e-6400, our mid-level sampler, combines E4 class power and graphical user interface with the ability to grow as your needs change. The standard 4 MB of RAM,

64 voices and 8 balanced outputs can be expanded to full E4XT specs. Flexible, affordable and functional, the e-6400 is an ideal choice for musicians who demand the best while on a budget. Starting at £2189 (Inc. VAT).

E4XT – The definitive sampler/synthesizer

With 128 voices, built-in 24-bit FX, 16 MB of RAM (expandable to 128), 8 balanced outputs and a 2 GB hard drive, the E4XT is the ultimate E-mu



sampler. Created for the demanding requirements of the professional, the E4XT is found on tour, on stage and in studios worldwide. You won't find a more complete or better sounding sampling/synthesizer anywhere. Exceptional power with no-compromise performance. Starting at £3839 (Inc. VAT).

Ride the big wave

E-mu makes choosing your next sampler easier than surfing the web. Because, no matter which sampler you choose, you'll choose E-mu's legendary sound and performance. **So, head on down to your local dealer, take all of our samplers for a ride, and see how you can make waves of your own.**

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CD-R recording technology continues with a professional model for the, er, professional



Write again

Philips has already brought CD mastering into the realm of the broke but ambitious musician. Now **Dave Robinson** investigates HHB's new CD-R recorder aimed at the discerning professional...



THE SECOND CD-RECORDER in three months? It's all happening in the wacky world of CD-R technology. Machines and media are dropping in price and flourishing in numbers and if you caught our CD-mastering special in *FM 64*, you'll know the Philips CDR-870, a bargain at £500, makes home production of CD-Rs (and CD-RWs, the rewritable discs) not just possible but inevitable.

Studios and professionals demand rather more, of course, and now HHB has its own standalone CD recorder entering the high-end frame at a price considerably lower than its Marantz rivals. The CDR-800 is a pro model so, as you'd expect, it's got all the gubbins. Round the back there's an AES/EBU digital in (the XLR type), SPDIF digital in and outs (the RCA phono sort) and an optical interface. Analogue phono ins and outs, XLR balanced ins, plus a parallel remote interface, complete the line-up.

Bundle of extras

The front panel is smarter than the Philips but bears more or less the same functions: recording synchronised with your external source, recording level adjust, headphone socket with level control and a recording balance control for wobbly signals. There's an input selector to swap between digital and analogue inputs and your choice appears on the LCD screen, along with various time display options: track length, track time remaining, total time remaining, etc. The level meter has a peak hold of a few seconds plus a red 'over' indicator, so you can avoid getting too enthusiastic during analogue recording. Nice touches include a Record Mute which drops silence between tracks, and a Fader function which slaps a seven-second fade at the top or tail of your take.

Making your own CD-R is not hard. Place a blank CD-R upside down in the drawer, hook up your audio source and hit the Input Selector until the

machine peers anxiously down the appropriate inputs. If you're making a digital clone, you can synchro-start the 800 to your CD/MD/DCC machine, either for one track or all tracks. Alternatively, set the analogue level and balance and press record. And if you've done everything properly, your CD should be taking shape. Track numbers are either written in accordance with those the 800 traces from your digital code, or you can write your own with the panel buttons. After completing the recording you can add more track numbers, or set up the machine to skip and then clear unwanted numbers. To add a second or subsequent recording, simply repeat the procedure. The CDR-800 automatically writes the new audio to vacant disc space and tags it with the next track number.

Make or break time

Crunch time. To play the disc on a normal CD player it must be 'finalized'. Once finalized it cannot be written to again, so once you're sure of your track listing and numbers, press the red Finalize button and stand back. A four-minute wait and bingo! A finished CD-R that thinks it's a CD. And listening to my test disc next to the Tascam DA-20 DAT I could discern no difference, though I wouldn't expect any.

The CDR-800 is solid, rackmountable, bounteous in the features 'n' functions departments and, important for the heavy user, the CD drawer seems dependable. If you're a studio owner demanding a reliable, easy-to-use CD recorder, this is a winner. The CDR-800 isn't restricted by SCMS problems; if you want to make multiple copies, you can. But for the rest of us who can get by without frills, the £500 Philips CDR-870 is far tastier. You should also consider that you could buy a powerful Pentium PC, a large hard drive, a decent soundcard with digital ins, and outs, plus a reputable CD-R writer and software for around £1,800.

Technical specifications

Applicable discs	CD, CD-R (blanks are around £3 from HHB)
Inputs	Digital unbalanced (SPDIF), digital balanced (AES/EBU), digital optical, analogue RCAs and XLRs (balanced), parallel remote
Outputs	SPDIF, optical, analogue RCAs, headphone
Playback S/N	110dB
Recording S/N	90dB (analogue), 105dB (digital)
Frequency response	2Hz-20kHz
SCMS	You choose: endless digital copies, one copy only, no further copies. Set with rear panel DIP switches
Remote control?	Oh yes

Alternatively

Well, you've got to look at the Philips CDR-870. It's got SCMS, so mass piracy (er, I mean multiple copies) is off the menu, and there are no balanced ins and outs, but it's only £500. What's more, the Philips burns CD-RWs, and the HHB doesn't.

If you're prepared to spend the cash on a CDR-800, investigate the PC option: you could get a Pentium 200 with 64Mb RAM, a TEAC CD-R 55S writer, 4.5Gb SCSI drive, Turtle Beach card and 15-inch monitor for around £1,800 from Carrera.

Carrera: 0171 830 0486

SRTL (for CDR-870): 01243 379834

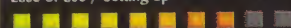
HHB CDR-800

CD-R recorder
£1,526 ● HHB: 0181 962 5000
● e-mail: sales@hbb.co.uk

Features



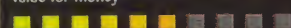
Ease of use / Setting up



Quality of results



Value for money

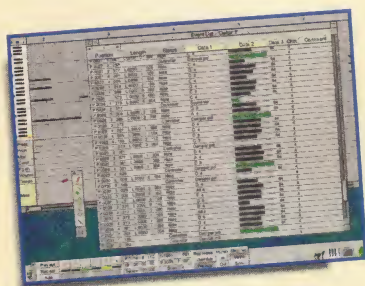
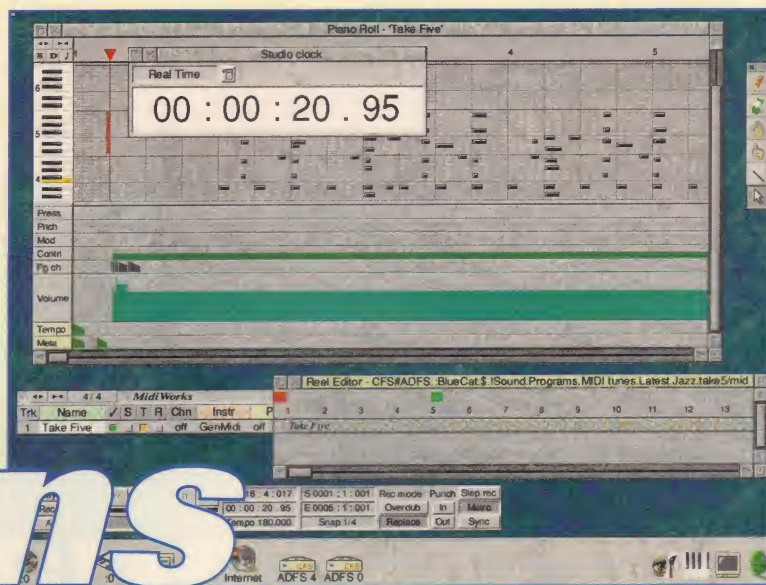


Stylish machine, but one for the pros or those who don't need flexibility

FM
RATING
80%

MIDIWorks could turn your Acorn into an oak tree, as far as sequencing is concerned

MIDI acorns



Watch out for those floating windows. They're everywhere

Alternatively

To be honest, the whole Acorn software market is pretty small so it's not surprising to learn that there's only one other comparable sequencer to *MIDIWorks*. *MelIDI* (£129) is a similar spec'd application that offers the same pattern-based song approach as well as a number of comparable features such as drag-and-drop editing. Liquid Silicon: 01592 592265



HANDS UP THOSE of you using Acorn computers to make music? Not many I'd guess, considering the dearth of available software. Even though the latest machines such as the RiscPC are comparable in speed to high-end PCs and Macs, the distinct lack of decent music software (bar the score-writing package *Sibelius 7*) has kept Acorn out of the professional music market.

One company, Oregan Developments, has made it its mission to bring professional music-making tools to Archimedes and RiscPC users alike and the eagerly-awaited fruit of these labours is *MIDIWorks*, a recently released MIDI sequencing package.

Small is beautiful

Like most RiscOS applications, *MIDIWorks* is small. The whole program only takes up just over 600K which means it will work on any of the computers in Acorn's 32-bit range. Firing up *MIDIWorks* produces the main Reel Editor window, plus the Transport controls and a floating toolbox. From here, all parts of the program can be accessed with just one or two clicks of the mouse. The Reel Editor is divided up into grid sections with the time line along the top and the number of tracks down the side much like any other sequencer. In this window patterns can be moved around or deleted, or (as the first step in creating a song) drawn in. The pattern represents a fixed length of time into which a selection of notes can be recorded.

Double-clicking on a pattern brings up the Piano Roll window, the other main editing window in *MIDIWorks*. This window is divided up into two areas; the note section and below that, the controller section. The horizontal scale of the window represents the time line and the overall width therefore depends on the length of the particular pattern selected. Notes can be entered into the Piano Roll by literally drawing with the mouse pointer or by hook-

ing the computer up to a MIDI keyboard and recording some playing in real time.

Once note data has been entered, it can be altered in a number of ways. The now obligatory quantise tool performs quantising either symmetrically or with a variable swing. A human feeling setting prevents processed music from sounding too mechanised but can be deselected for more time-critical situations such as drum programming.

In control of controllers

Like the majority of sequencers, *MIDIWorks* also MIDI records controller information. The bottom part of the Piano Roll window contains eight graph displays which represent the different types of controller. When notes are recorded from an appropriate keyboard, the pressure, pitch and modulation data is displayed on the relevant graph.

One special controller – the Meta Controller – allows events to be queued at set points so they can be triggered simultaneously with a piece of music. This system opens up a wide number of possibilities including synchronising other programs such as sample players to *MIDIWorks*, or even external hardware such as lighting units for a theatre.

All types of controller can be edited by simply drawing on to the graph. While this works well, you can only draw in 'free-hand'. It would have been good to have had lines and perhaps curves to help with producing smooth fades or tempo changes. But this is something that may appear in a new version.

At just under £160 for the complete package, *MIDIWorks* competes well with 'lite' PC and Mac packages (there is also an even cheaper version of *MIDIWorks* at £99.95). And while it might not offer all the features of top-end sequencers, such as *Cake-walk* and *Cubase*, what *MIDIWorks* does it does extremely well. Lots of future enhancements are planned so it might just turn out to be the world beater that Oregan Developments hope for.

MIDIWorks

MIDI sequencer
£159.95
Oregan Developments: 0121 353 6044

Features

Ease of use / Setting up

Quality of results

Value for money

Probably the best MIDI sequencer available for Acorn computers

FM RATING 78%

MixWizard series

The MixWizard series compact mixers are born of the same commitment to professional sound, features and build which inspires Allen & Heath's large format consoles.

compact mixers have grown up

WZ16:2

General PA Mixer

WZ16:2's 16 identical mic/line inputs make it a superb all-rounder, producing excellent results for professionals and novices alike.

- 16 mic/line balanced inputs and 2 stereo returns
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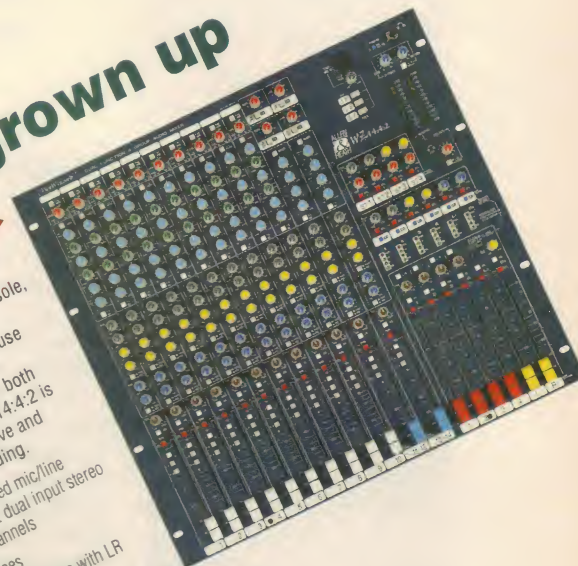


WZ14:4:2

Multi-Purpose Mixer

As a dual function console, WZ14:4:2 is a fully featured front-of-house mixer, a dedicated monitor mixer, or both combined - WZ14:4:2 is also ideal for live and project recording.

- 10 balanced mic/line inputs, 2 dual input stereo line channels
- 4 busses
- 4 stereo returns with LR and aux routing
- Mode switching for f-o-h or monitor mixing



WZ20:8:2

8 Buss Recording Mixer

With its 8 busses and special Mixdown switch, WZ20:8:2 is perfect for producing top quality home, project and location recordings.

- 8 balanced mic/line and 6 stereo line inputs/tx returns
- 8 tape returns with aux routing
- 28 inputs on mixdown switch
- Unique Mixdown switch eliminates re-patching



All MixWizards have smooth quality

100mm faders, 4 band, 2 sweep EQ,

6 dedicated auxes on individual

controls and the QCC™

rotating connector for easy

desk or rack mounting.



Desk Mount



Rack Mount



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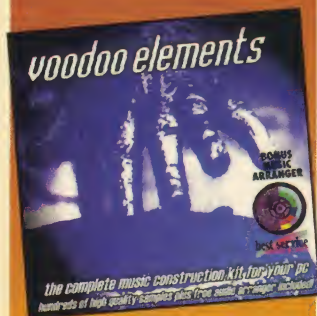


Voodoo Elements Music construction kit Best Service

Voodoo means god. No, I didn't know either. But then I didn't know it was possible to get so much material on a single CD-ROM, either. Well OK, I did. There is, after all, a limit of around 670Mb, but when you're wading through the huge array of sounds, grooves and videos on *Voodoo Elements*, you realise how much that is. All the more so when you find a brilliant music arrangement program included. *Circle Elements* is a neat phrase sequencer through which you can loop, mix and trigger samples to produce some brilliant effects in real time.

There's a strong African flavour to the material included but don't let this fool you into thinking it's a collection for weirdo world music types. One of the best things about African music is how well it can be pulled and distorted into other styles.

Available in WAV format or, as you'd expect, a standard audio CD, this collection points the way to better things to come. Verdict: Journey to Africa with these loops and clips.



A sample CD
with a different feel

Voodoo Elements

£19.95 (WAV format CD-ROM)
£59.95 (CD)

Time+Space 01837 841100

FM
RATING
75%

Under a ton

It's freezing cold, there's nothing to look forward to until your birthday... in November... so why not treat yourself. Nigel Lord gives you some ideas for studio extras that cost less than £100...

MIDI Composer Keyboard

Quickshot

So let's suppose you're completely broke (or a complete cheapskate), and even £100 for a program like *Cakewalk Home Studio* is too much for you to fork out. But what if someone threw in a MIDI keyboard as well? For free? Yes, I thought that might get your attention...

OK, there are a couple of slight catches: it's not quite under a ton (and in this post-Christmas financial trough, I hope you'll forgive me) and the V3.0 of *Cakewalk* supplied with the package isn't the most recent and doesn't include digital audio recording. But as a MIDI sequencer it has a lot to offer... in fact, it offers most of the non-audio features of V5.0.

The keyboard (...quite a bargain, even

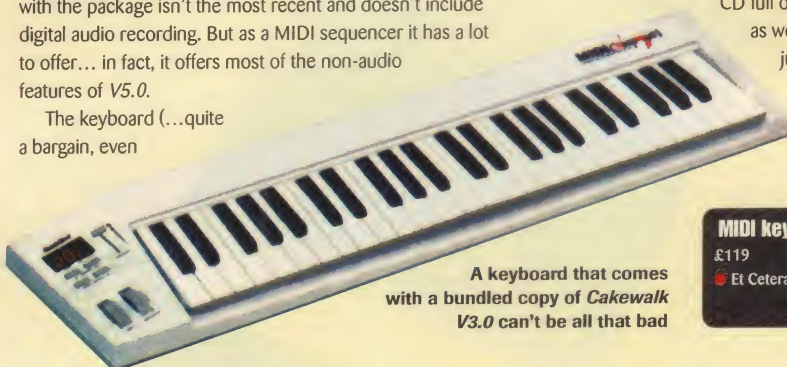
without the software) is full-size with 49 keys, an LED display, pitchbend and modulation wheels plus a data entry slider. It's can be powered either by battery or mains and has a single MIDI Out and ports for connection to your soundcard... and joystick (enabling you to keep your system connected while annihilating aliens).

We're not exactly talking weighted-action player's instrument, but the keyboard is as good as many you'll find attached to most synths. And for desktop MIDI studio work, it really is the poodle's private.

Still not enough, OK, how about a CD full of demo software thrown in as well? What's it do? Look...

just buy the package and find out, OK?

Verdict: Maybe over rather than under a ton, but it's worth it.



A keyboard that comes with a bundled copy of *Cakewalk V3.0* can't be all that bad

MIDI keyboard

£119

Et Cetera: 01706 228039

FM
RATING
88%

Beats & Drum Machine

Data Becker

Take a basic idea like using your PC to produce drum beats, feed it steroids for a few weeks and what do you get? *Beat and Drum Machine*, from Data Becker, the software house that brought you *Techno Maker* and *Music Video Machine*. When you've produced drum loops using a decent sequencer and a computer, working with a drum machine seems very restricting. When you've produced drum loops using *B&DM*, working with a conventional sequencer also starts to seem limiting. And as for sampling and timestretching... forget it.

With more than 500 samples (vocals and instruments, as well as drum and percussion) and some pretty serious loops in jungle, gabba and hip hop styles, there's masses of potential before you even start to get

creative yourself. When you do, you can explore the delights of 'mutate' which recalculates rhythms using an intelligent algorithm, and the mixing window which provides individual level control over each of ten tracks.

With its highly-accessible user interface, *B&DM* is a program you use to do your thinking for you (if you're unfamiliar with the process of putting drum tracks together) or to fully exploit your own creativity. Samples can be exported to *Techno Maker* or any other application which supports 16-bit 44.1kHz audio and it works with any SoundBlaster-compatible card. At about half the price of a sample CD collection, *B&DM* offers infinitely greater variety and helps you tap into your own individuality in this most important area of music production. Oh... and it's good fun too. Verdict: Better value than a sample CD and it saves getting involved with real drummers... a good thing.



It might look garish but it does the business

B&D Machine

£19.95

Data Becker: 01420 22707

FM
RATING
78%

SoundMaker

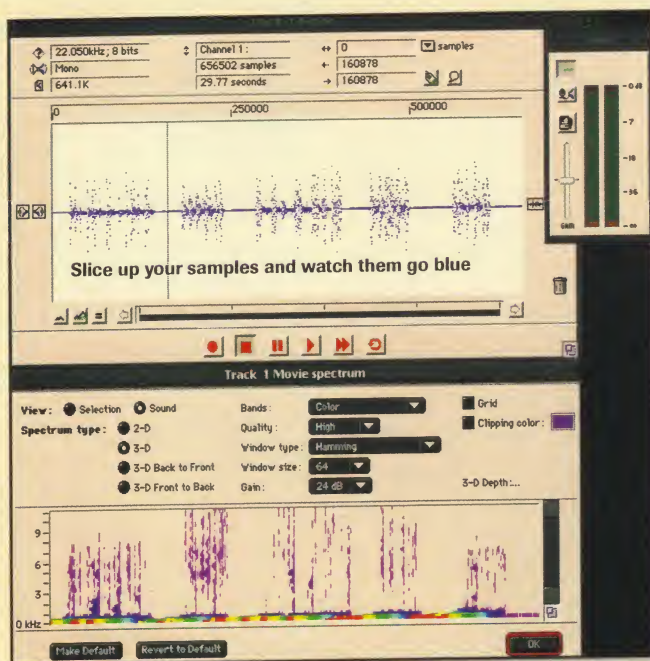
MicroMat

With its built-in sound facilities, the Mac has always had the edge over the PC in the digital audio department, something overlooked when comparing Mac and PC prices. The guaranteed standard of Mac audio has also allowed software manufacturers to include much more sophisticated functions in their designs, knowing every machine is up to the job. Take *SoundMaker*. Essentially it's a digital audio pro-

gram suitable for sample editing, CD-R preparation and any other application requiring high-quality sound. The user interface isn't fancy, but in terms of sheer accessibility it takes some beating. There's a host of useful features, like instant conversion of CD tracks into audio files (great for lifting samples) and a 'Find Clipped Samples' function which saves you time in searching for that fleeting glitch of distortion. Best of all, there's the incredible range of processing and effects you can apply to your audio. This includes reverb, distortion, Doppler, ring modulator, 'robot', compression, FM and waveform synth effects, most of them fully editable. You can also create custom effects by combining processes and waveforms, totally transforming samples.

With Mac systems currently starting at around £600 with a large hard disk and plenty of RAM, a package including *SoundMaker* and a decent sequencer could actually prove a more versatile, cost-effective alternative to a sampler. To make it even more tempting, MicroMat actually has a special offer running at the moment which will save you around 50% of the normal *SoundMaker* price.

Verdict: If you've got a Mac and you make music you really should get hold of *SoundMaker*.



SoundMaker

\$69.96 (special offer)

MicroMat: 00 1 707 837 8012

e-mail: orders@micromat.com



Keybags

BCK

A gig bag is one of those things that you need but never consider an essential buy, rather like a sieve or a hot water bottle. And it's

only when you've got the gig booked that you realise you're going to have to wrap your gear in an old curtain or a duvet before shoving it in the boot. BCK's Keybags are certainly a step up from either of these last resorts and are exceptionally well made and they come in every conceivable size.

The range covers keyboards (everything from an E12 to a Trinity Pro) and also 'modules' (drum machines, sequencers, rack synths, etc), which actually include a pair of clip-on fasteners through which they



The gig bag cum fashionable flight bag in full flow

can be attached to a keyboard bag, or can be used with a shoulder strap for that casual, 'just-happened-to-be-passing-the-gig-and-thought-I'd-call-in' look. If you still regard gig bags as a luxury you can't afford, just wait till the next time you try to sell a keyboard or drum machine and get hammered down on the price because of its tatty knocked-round-the-edges condition. **Verdict:** One of those things you never get round to buying... let that tradition stop right here.



(The KB45S is suitable for a Yamaha CS1x, Korg M1, Roland JV-30/80, etc, while the KBM2 is suitable for the VHM5, Q55, RY30, etc.)

Keybags

KB45S: £32.99

KBM2 £16.99

BCK: 01992 52442



Making music with digital audio

Direct to disk recording on the PC
Ian Waugh



A perfect read for the direct-to-disk novice

Making music with digital audio

by Ian Waugh

There's a certain irony in the fact that if you want to know about what's going on at the cutting edge of contemporary music, you'd do better asking someone who'd been around for a few years rather than consulting a wet behind-the-ears hack at Q or Mojo. I'm sure Waugh won't mind me describing him as having been 'around'; the fact is, he's one of the country's foremost technical authors and someone whose opinion on things technical I have much respect for.

This new book is one of the best I've come across in the PC range. Richly illustrated, it extends to almost 250 pages including appendices and glossaries. It's liberally sprinkled with techie tips and info boxes, and is highly accessible, even for a novice.

Perhaps because of this, Ian is occasionally guilty of using language the professional would balk at. For example, describing analogue sound as being 'real' (implying that digital sound is 'unreal'), but then it's not written for us boring pros. This book 'll take you everywhere you need to go in the world of PC recording. **Verdict:** An informative read, geared towards beginners.

Digital audio book

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The CD also includes a voucher entitling you to a free copy of Keith LeBlanc Volume 1 when you buy Keith LeBlanc Volume 2. Audio CD: £59.95

A.M.G. (England)



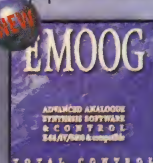
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REVIEW: 'Absolutely monstrous... Love the heavily filtered and EQed drum loops. They're trashy and funky, with attitude that goes on for days... manipulated and mangled in all sorts of sick and attractive ways... The processing is so thick it's tasteful, and the hooks are infectious... Overall there's a storehouse of treasures to be found on the Terminalhead CDs. They're equally strong' (Keyboard, USA). Two Audio CDs: £59.95 each.



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A.M.G. (England)



STEVE WHITE: 'ON THE BEATEN TRACK'
NEW FROM AMG! Steve worked with Difford & Tilbrook, The Style Council, Galiano, James Taylor Quartet, Young Disciples, Working Week, Carleen Anderson, and Paul Weller. His work has been a major influence on the embryonic London Acid Jazz, and British R&B and Jazz scenes. Everything about this CD - the grooves, samples, and production - illustrates why Steve White won 'Making Music' magazine's Best Drummer poll, and of the 8 categories available in the prestigious 'Rhythm' magazine's poll for 1997, he won two and came 2nd in two. The release of Paul Weller's latest LP 'Heavy Soul' will ensure Steve retains his position amongst the foremost drummers in the UK. Audio CD: £59.95

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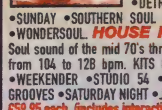


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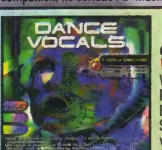


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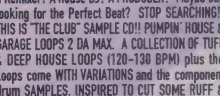
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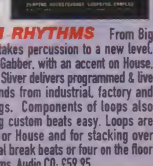
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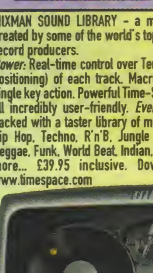
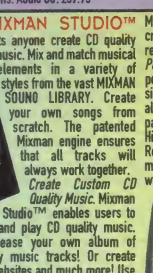


TITANIUM RHYTHMS

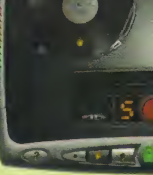
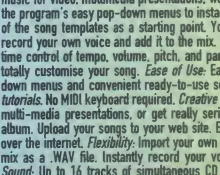
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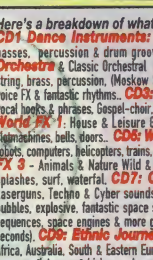
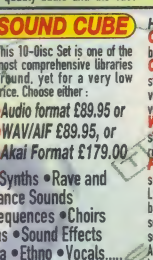
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Retro



Photo credit: Andy Horrell, EMIS, Bristol.

Too good to be forgotten

Rumours abound of a long forgotten line of synthesizers, including a fancy little number known as the 110F. Matt Thomas grabs his bullwhip and sets off in search of the lost tribe of Teisco...



IN THESE RETRO-MAD times it's easy to assume there are no more analogue fossils to unearth, but you'd be wrong. In the late 70s a Japanese company named Teisco began selling some groovy little synths in the UK. After a few years Teisco decided to change their name to Kawai, to avoid confusion with Britain's favourite supermarket and the Teisco name was soon lost in the mists of time... until now.

Back to the future

The Teisco 110F is a grey slab of wood and metal, and one of the biggest monosynths you'll find. Its early 80s' styling resembles something out of the Death Star, its surface festooned with knobs, sliders and lights. Six green arrow LEDs show the signal path, pulsing on with the frequency of the oscillators, while three red LED meters show the internal level at various points. Numerous arrows on the front panel illustrate the modulation routings available, making the Teisco easy to grasp. The two VCOs can be played either in unison or independently, offering a primitive duophony, and can be set to the usual sawtooth, square and pulse width waves, as well as the rarer triangle wave. Both can be independently tuned across a five-octave range and also boast a special 'low' setting to produce almost sub-sonic notes, which are very useful with the Teisco's ring and cross modulators.

The ring modulator is a real scorcher – metallic and bubbly – and if you've been trying to pin down that Chemicals sound, this is where you get it. The pitch of VCO 1 can be modulated either by LFO or envelope 1, yielding all the desired squeals and sirens. The option to cross modulate VCO 2 with VCO 1 is another weapon in the Teisco's arsenal, and yields subtly different results to the ring mod.

The LFO boasts sample and hold and variable width square and triangle waveforms. Varying the width in the case of the triangle wave causes the

wave to lean to one side or the other which, at the extreme settings, gives either an up or down sawtooth. Both square and triangle waves are output simultaneously so that either can be chosen at the various destinations.

The Teisco boasts two ADSR envelopes, the first assignable in varying depths to the pitch of VCO 1, the pulsewidth of VCO 2, and the low-pass filter cutoff. Envelope 2 is fixed as the volume envelope, and both envelopes can be switched to auto-triggering from the LFO.

Parts of the 110F were built under licence from ARP. When you hear its filter you can make a good stab at which parts, as it has a characteristic ARP sound: bright and squelchy with self-oscillating resonance. There's more sound-shaping potential in the bank of eight fixed frequency band-pass filters. In 'mix' mode they function as a graphic equaliser but switch out of 'mix' and their effect is more pronounced, producing nasal OSCar-ish tones. Last of all, a high-pass filter. There's no resonance control, it's used simply to roll off bass frequencies. An external input allows you to feed any sound through the filter sections, and if you can't get the sound you want with all that lot then just give up now.

Push comes to shove

The only bad thing about the 110F is its use of pressure pads instead of modulation wheels. They may have been touch sensitive in the 80s, but now they are only steam hammer sensitive, and it takes a lot of strength to make the buggers work.

If this synth had a big money name it would cost you three times as much, because there's not much you can't do with it. Get out there and start digging till you find one.



You won't find a Teisco in Tesco... in fact, you'll be hard pressed to find one anywhere

Tracks on the CD

- 13 You too can experience the thrill of having a Teisco in your own home. Simply add water to these samples and boil for three minutes
- 15

Technical specifications

Voice architecture	Two VCOs (ring mod, cross mod), white/pink noise, LFO, low-pass VCF, filter bank, high-pass VCF, two ADSR envelopes, VCA
Polyphony	Monophonic (duophonic at a push)
Multitimbrality	None
Memories	None
Keyboard	37 keys
Inputs	External in, CV in, Gate in
Outputs	Mono out, headphones, CV out, gate out

Teisco 110F

Price and availability

Considering its sonic potential the Teisco 110F is usually pretty cheap, if you can find one, mainly because nobody's heard of the name. Some of them are branded as the Kawai 110F but it's still the same machine. Pay between £250 and £300 and you've got a good deal.

Past Masters

Absolutely nobody that I could find. Except Vince Clarke of course... and that goes without saying.

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Sample CDs

Old School Flavours Vol 4 - House Party

Specification

Format	Audio CD (with CD-ROM demo)
No. of loops	273
No. of samples	68
Tempo grouped	Yes
Style grouped	Yes
Sound grouped	n/a
Running time	60'57"



House Party, being the fourth and last CD in the brilliant *Old School Flavours* series, follows a similar format to its compadres. The majority of the disc is taken up with drum loops, the last few tracks being given over to single hits from the various drum kits used. The loops are arranged into nine flavours (flavas?): Phatjam Groove; Disco Vinyl Groove; Weekender Grooves; Studio 54 Grooves; Philly Disco Grooves; Hustle Grooves; Boogie Grooves; Saturday Night Grooves and Jazz Funk Licks (only joking – it's Grooves again). Each set contains various related grooves at different tempos. Each individual one of these (and its variants) has its own track, making for easy searching and sampling. The emphasis of the CD is very much on 'real' drums with little in the way of synth drums, although a few samples and heavily effected hits do crop up occasionally. Which is no bad thing.

The recording quality of *House Party* is beyond reproach, as is the quality of the playing. Because the grooves are all mid-tempo (from 106 to 128bpm) they are also very flexible. With a bit of judicious timestretching and pitch-shifting, *House Party*'s loops could be slotted into most styles of dance.

House Party

£59.95

• Time+Space: 01837 841100
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An extremely flexible and usable production tool



Track on the CD

16

- Five tasters of house party sounds:
Phatjam 4 (116bpm);
Disco Vinyl 3 (126bpm);
Weekender 2 (108bpm);
Hustle 1 (110bpm);
Boogie 1 (106bpm)

Jazz Quartet Volume 1

Specification

Format	Audio CD
No. of loops	n/a
No. of samples	n/s
Tempo grouped	Yes
Style grouped	Yes
Sound grouped	n/a
Running time	71'05"



Time for another top sessioneer to step into your home studio and do his thang, and this time it's Sonny Simmons (Who-nny Simmons? No, us neither). *Jazz Quartet Volume 1* features Sonny – alone, not in a quartet, as you might assume – belting out riffs, licks and improves on his alto sax. However, this CD is not what would commonly be called a 'construction kit'. Rather than having phrases played in every key and tempo, the user is presented with 31 performances which can then be pitchshifted and timestretched to suit, and this means you have to do a bit of work to make the sounds fit your track. Sonny's sessions are grouped into eleven styles: Latin; Folk; Blues; R&B; Reggae; Rock 'n' Roll; Funk; Hard Rock; Jazz; House and Acid Jazz, and each individual track within a group has a set key and tempo.

I'm not convinced as to the ease of use this CD will provide. By not taking the 'construction kit' approach you are limited to using the riffs and licks and you're provided with little scope for chopping and changing sections of a performance to create something new. But the playing is strong and recording quality superlative, so you should find some of the honking helpful.

Jazz Quartet

£59.95

• Time+Space: 01837 841100
• e-mail: sales@timespace.com

A collection of alto sax riffs, licks and noodles played by a top sax blower



Track on the CD

17

- Five fine performances:
Blues 2 (B flat, 92bpm);
Blues 3 (B flat, 92bpm);
R&B 1 (E flat, 108bpm);
Funk 1 (C min, 92bpm);
Jazz 1 (G min, 86bpm)

Titanium Rhythms – Industrial Percussion

There are two ways of getting a set of authentic industrial samples and loops. The first, as you may gather, is to spend a few weeks with a portable DAT in a Toyota plant or the Millennium Dome construction site (if there really is anything going on down there), then disappear into a studio with a copy of *Pro Tools* and a large jar of Nescafe. The second is to investigate this Big Fish Audio disc. Oh, you worked that out already.

Titanium Rhythms is a collection of over 850 industrial sound loops and noises based on sounds cadged from factories and junkyards. The loops reside in tracks 2 to 42, where they are grouped by tempo and by whether they are stereo or 'dual mono'. The latter carry different, independent but equal-tempo loops on the left and right channels; use these together or separately.

The dual mono concept is also used in tracks 43 to 62 where you'll find the one-offs and single hits, but now it's just a means of cramming even more sounds on to the slim silvery disc. The last group of tracks (63 to 74) is reserved for "toolscapes". These are longer, stereo tracks containing sustained, often non-percussive sounds like drills and saws.

Titanium Rhythms is suited to a fairly wide variety of musical styles, everything from brash big beat to techno to hardcore to old style industrial (hello, Front Line Assembly) but its success is dependent on your creativity: there's only so many tracks that'll cry out for the sound of a hammer striking an anvil.



Specification

Format	Audio CD
No of Loops/samples	850+
Tempo grouped	Yes
Style grouped	Partially
Sound grouped	Partially
Running time	73'09"

Titanium Rhythms

£59.95

• Time+Space: 01837 841100
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A jam-packed and original sample CD full of creative potential, as long as you apply yourself



Track on the CD

18

- Five industrial sounds:
dual mono (100bpm);
dual mono (110bpm);
stereo (110bpm);
dual mono (130bpm);
Toolscape (stereo)

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CD Central

FEBRUARY 1998

→ *New Dawn Fades*), the inimitable *Love Theme* and a chart-denting reworking of Monty Norman's original James Bond theme, and you've got an album that's no real competition for *Everything Is Wrong*, but is certain to please fans more than his last punk-infected long player.



Mark Ramshaw

David Morley

Tilted

(Apollo/R&S)

A more assured debut you're unlikely to find, but then Morley isn't exactly wet behind the ears, having pretty much been the cornerstone of the R&S empire since its inception in 1987. Recording for the Apollo label, working with The Orb, Andrea Parker and Depeche Mode, and turning in a classic 'ambient' remix of Golden Girls' *Kinetic*, the last decade has seen him doing everything in his power to cement his reputation, bar record a *bona fide* album.

Until now, that is. And boy, has it been worth the wait. As big on fat, dissonant basslines as it is on lullaby strings and bubbling electronica, this is the sort of album that spans genres

yet possesses a wonderful unifying style, Morley's thoroughly human touches coming through on the hard-edges of *Tilt* just as effectively as the ambient heights of *Subterranean*.

It's fair to say that *Tilted* isn't always an easy listening experience, but equally it's never less than compelling. Just listen, and remember why you became passionate about music in the first place.



Mark Ramshaw

Portishead

Portishead

(Go! Beat)

With pop stardom and responsibility for the trip hop scene weighing heavily on their shoulders, the reaction of Geoff Barrow, Beth Gibbons and co has been to withdraw yet further into themselves, stripping down to bare sound and emotion even further on this their second album. It lends the bruised beat-driven blues an even more sombre air, ensuring only the dedicated will reap the rewards within.

The likes of *Only You* and *Cowboys* are anything but immediate, but repeated plays reveal an emotional



depth to shame other trip-hop pretenders, the cool basslines, searing guitar, and deck scratches all respectfully giving Beth's voice the room to weave its magic.

Indeed this is really her album, with the Jodie Foster twang on their recent single *Over* and her filtered drawl on the Lennon-esque psychedelia of *Half Day Closing* only hinting at the range of emotionally bagged styles here. As beautiful as it is difficult, *Portishead* isn't the product of some scene. It's truly the sound of genius.

And don't forget to catch our Portishead interview with words of wisdom on their new album and that lo-fi sound, starting on p76.



Mark Ramshaw

The Propellerheads

Decksanddrumsandrockandroll
(Wall of Sound)

Could the timing of this album been any better? While the latest 007 movie *Tomorrow Never Dies* triggers another wave of Bond-age, big beat darlings The Propellerheads release what might as well be an alternative soundtrack. Hammond-driven funky espionage atmos abounds on the likes of *Spybreak*, *Cominagetcha*, even breakthrough single *Take California*. And Shirley Bassey's gutsy *History Repeating* and the reworking of *On Her Majesty's Secret Service* couldn't make the theme any clearer.

Meanwhile, the subtext is a mixture of camp and comedy, with a handful of daft samples ("He's got a nice body, he's got velvet pants" – *Velvet Pants*) and the double-take of Will White's human beatbox (on *A Number of Microphones*). It won't be grimy enough for many – this certainly ain't claiming to be the Chemicals or Fatboy Slim – and the album doesn't do justice to the Props' remixing and live show capabilities, but if the movie got you Pierce'd, you should get yourself Prop'd up.



Dave Robinson

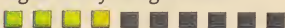
Compilations



Various

Beat At Cinecittà
(CDHW)

Anyone ready for "sleazy listening"? *Beat At Cinecittà* harks back to the golden age of Italian skin flicks, a genre dominated by pop-art decor, comic book violence and, of course, music that slides neatly between loungecore and cocktail jazz. The mood is determinedly good-time; imagine Jacques Brel or Mornus on uppers and you'll be in the ballpark. Tracks like Piero Piccioni's *Mr Dante Fontana* or Nora Orlandi's *Soho* will appeal to anyone with a taste for Doris Day, Farfisa organs and melodies that twist and turn like spaghetti (*a la fro-mage* of course!) but there isn't anything here that doesn't already sound familiar from late nights spent watching too many foreign movies.



Nick Davis

Various

The Freestyle Files 3
(Studio K7)

The latest addition to K7's *Freestyle...* series brings together tracks from the usual downbeat suspects (Mr Scruff, Coldcut and Plug) but also manages to provide a fairly healthy snapshot of what's going on at the front-end of house and techno too.

Basement Jaxx's percussive symphony *Urban Haze* is worth checking out, while the Ballistic Brothers contribute a heavily warped and tripped-out epic *Rule Of The Bone*. But the real highlights here are the seductive syncopations of Plaid, Reflection and Jedi Knights. Reflection's *Transparent* in particular is gorgeous; full of fluttering synths, aching melodies and blissful rhythms. From a production point of view there's plenty of inspiration to be found here so it's a compilation that's well-worth investigating.



David Stone

Ibizarre

Winter Ambient Collection
(Xtravaganza)

There was a time you couldn't move for fear of stepping on an ambient collection. Now it seems the little fellas are practically an endangered species, which makes Alex Gold's compilation for the fast-rising Balearic



label all the more notable. That it leans toward the spiritual end of things also makes it just a little different from the usual laidback fare, with sitars, flutes, and all manner of new age craziness nestling among the slow motion beats action.

The occasional dumb idea does stick out, but for the most part the aural massaging is impossibly relaxing, sending the listener off without ever getting boring. Doubtless many will sneer or snigger at the far-out strains of *Winter Ambient Collection*, but then they probably just need to relax a bit more, and, like, listen to the music. Man.



Mark Ramshaw

Various

Atmospheric Drum & Bass Vol. 3
(Millennium)

Featuring tracks from Omni Trio,

Steve Gurley and Nookie, Millennium's latest compilation is essential listening for all drum 'n' bass heads out there.

The overall sound is lush, dreamy and compelling with workouts like Justice's exquisite *Savage Times* occupying the kind of territory that L T J Bukem did so much to expand during the early 90s. And though there's nothing much here to appeal to fans of tech-step or jump-up jungle, anyone who's partial to a bit of "floaty business" could do worse than check out Zohar's impossibly pretty *Surrender* or the E-Z Rollers contribution *Fever*.

With 25 tracks to choose from this is an ideal way for anyone to keep abreast of the prettier side of breakbeat without shelling out a fortune on a load of 12-inchers.



David Stone

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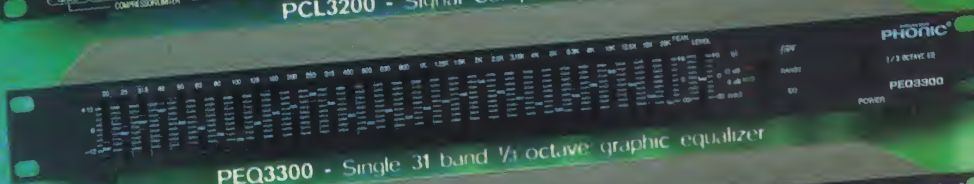
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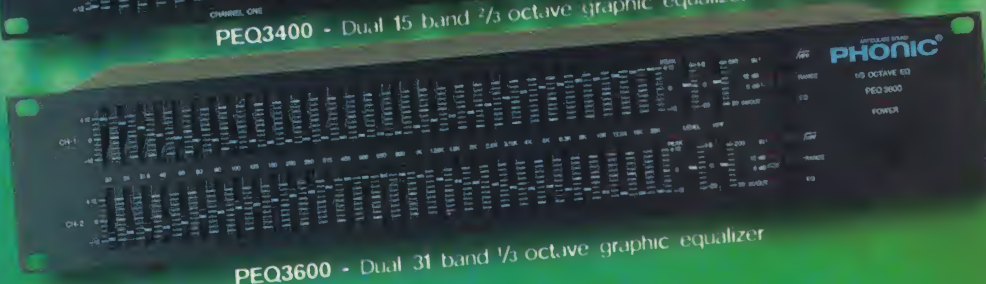
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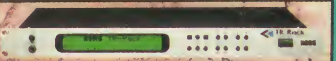
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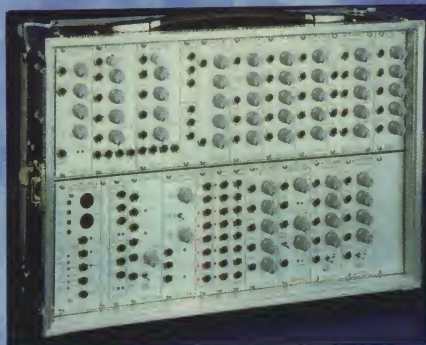
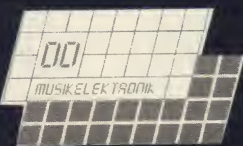
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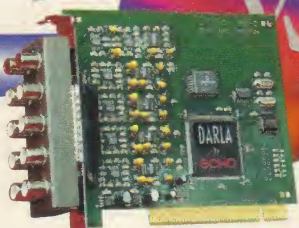
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Adam F uses drum 'n' bass as a channel for different styles from jazz to hardcore

The F

Adam F is a lucky guy, although if you'd met him a couple of years ago he wouldn't have agreed... but then you'd never have heard of him.

Sarah Davis meets a man who had the right breaks when he used the right breakbeats...

Photos: GP

Funny isn't it, how a record can trundle along almost unnoticed, then suddenly it's the best thing since sliced bread? Adam F's ground-breaking drum 'n' bass tune *Circles* was just such a record. It kicked around for a while without strong reactions, only to take the drum 'n' bass scene by storm thanks to a little inspired reworking. And the surprise success of *Circles* paved the way for Adam's highly acclaimed debut album, *Colours*.

Back in 1995, Adam was looking to write something different from the other tunes that were around at the time, and *Circles*, a quality serving of jazzy drum 'n' bass, was the track that grew out of this desire. Adam was pretty impressed with his first efforts and rather than keep it to himself he decided to press up a couple of hundred and give them out to DJs. However, he was disappointed in the lack of attention the record received. Six months later though, he came back to it and added the crucial and catchy sample from Bob James' funk classic *Westchester Lady* and

this simple little change catapulted the record to fame, as Adam explains. "I was listening to *Circles* in my car, then I put on a classic funk CD and the Bob James track came on – I always loved that tune – and I noticed straight away it was in the same key! It also made me realise my track was miles too fast so, after thinking about it for a bit, I timestretched that little two-second bit from the break and put some echo on it. Then I rearranged the track a little and that was it."

The ring of success

Adam got some more test pressings made and gave them to DJs Grooverider and Ray Keith and from that day on the phone never stopped ringing. "All of a sudden," he says, "I started getting lots of phone calls and everyone was saying, 'Why didn't you give this to me before!?' Then [DJ] Hype was after it and it spread just like that."

At the time Adam didn't take *Circles* too seriously; although he was pleased with the track, he considered it →

Track on the CD

02

● Hear Adam in action on this month's cover CD with an exclusive 7" mix of *F-Jam* featuring MC Conrad. There's also a version of *F-Jam* on Adam's stunning debut album *Colours* out now on Positiva...

plan

Discography

Sea Of Destiny (Lucky Spin, 1994)
Light Years (Lucky Spin, 1994)
Criminal Active (Section 5, 1994)
Lighter Style (Section 5, 1995)
Circles (Section 5, 1995)
Aromatherapy (Section 5, 1995)
F-Jam (Section 5, 1995)
Metropolis (Metalheadz, 1996)
Colours (Positiva, 1997)

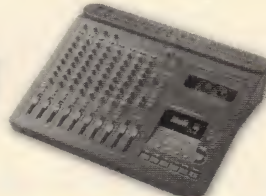
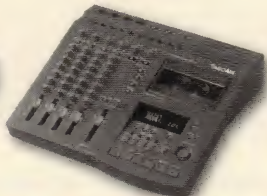
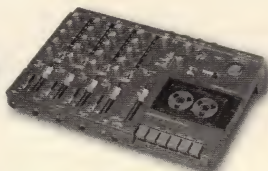
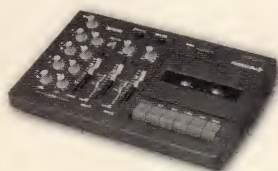
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The F plan

→ to be just "a mellow little tune", even though his mates were all telling him it would be huge. The crowning moment, however, was going down to a club shortly after giving it to Grooverider and being stunned to hear him play it directly after Alex Reece's drum 'n' bass classic, *Pulp Fiction*.

"That was the first time people had heard it," Adam says. "They all started cheering which was really nice. Of course, being the sort of person I am I was saying, 'Yeah, well it won't do much,' and then it was being played every week."

Soon *Circles* was in hot demand with DJs in all genres. It ended up in the national charts' Top 20 and won the Single Of The Year at the 1996 Hardcore Dance Awards. As for the first 200 pressings minus the Bob James sample, they're now a rarity and probably worth a bit!

Although his father was a famous musician – glam rocker Alvin Stardust, no less – Adam was no child prodigy

and didn't start getting into music until he was around 16 or 17. His first instruments were piano and percussion which he taught himself to play by ear. And Adam is at pains to point out that his parents separated when he was tiny so he rarely sees his dad. He also makes it clear that he resents the interest shown by the media in his and Alvin's relationship and the assumption that his father must have helped him in his career. "I only see of him what you see of him, pictures in magazines," Adam grumbles. "And obviously from the way he looks and dresses I can't imagine him jumping around with Goldie on a Sunday night! So there was no influence, no support on that level."

Getting into that soul thang

After leaving school at 16, Adam worked in sales to earn money for equipment. His first purchases were a Korg M1 and a four-tracker. "That was all I had," Adam recalls. "I used to play all the beats live for about three minutes with my fingers which was quite funny." He also joined a funk band, singing and playing keyboards, and through that got a real taste for live gigs.

An early girlfriend was his first mentor, introducing Adam to the world of black music. He got into the leading soul artists, Stevie Wonder, Marvin Gaye and Aretha Franklin, and from there progressed to funk and jazz funk and artists like Herbie Hancock and Bob James. "I like music that's got a bit of depth to it," he says, "like Miles Davis. I like to listen to an album where you can get a bit of their life through a recording."

Soon Adam had added to his studio gear with an Atari 1040ST and *Notator* software plus he'd borrowed a friend's sampler of which he says: "I'm not sure what it was, it was really weird. It hardly did anything. I just did looping things on it, things with beats."

Then Adam had one of those proverbial lucky breaks, meeting the right guy at the right time, namely Sacha who owns Dee Jay Recordings and sister label Lucky Spin. Sacha was the man who first put Adam into the studio and who introduced him to key people on the scene – a crucial factor in getting your tunes played out – and took him clubbing; all formative stuff for our fledgling drum 'n' bass artist.

As Adam recalls: "I knew Sacha from schooldays and hadn't seen him for ages, then I just bumped into him on the street one day. He couldn't believe that I hadn't heard of hardcore or rave and said, 'You've got to hear this new music!' and he played me some records."

"I was interested in the fact that it was something new; what excited me about it was that I could see a music where I could channel different styles under one roof, something I couldn't have done before. I could start to experiment. In a way it was a sort of breath of fresh air."

This discovery led to Adam recording *Sea Of Destiny*, his first tune for Lucky Spin, at Sacha's home studio which consisted of a 16-channel desk, an Akai S1000, a synth and some effects and compressors. And the result sold around 800 copies.

Smooth criminal

After this success, Adam parted company with Lucky Spin for Section 5 records. His first tune for this label was *Criminal Active* which uses a sample from rapmeister KRS-1's *Criminal Minded*. The B-side *Enchanted* used some DJ Krush mixes [an FM favourite, profiled in issue 64 – Ed] and it became Adam's first big tune through the support of DJs like Fabio and Bukem. "It just sort of went on from there," Adam explains. "I started to read reviews in little underground magazines and it was nice to start getting some feedback from the →



"Help me do that sound..."

Sound of the 70s

There is something about that original 70s' vocoder sound that is special, and virtually impossible to reproduce, as Adam found. "What I really wanted was a talk box, I really wanted that Teddy Riley sound [famous American soul producer]. First I got one from America, and then I found out you could buy one in Denmark Street in London, but it just didn't seem to work properly, it was really analogue and loud and I had to put it through these amps to finally get it to make some noise."

"It took me about six months non-stop to make it any good," he continues. "All the new vocoders I was hearing, like the new Boss SE-50, just weren't sounding anything like I wanted. I was saying, 'Listen to this Keith Sweat record. That's what I want!' But no matter what music shop I went to, no one knew what it was. Probably they weren't really interested. So I was hiring vocoders while I looked and eventually I found one that'll do for now."

So which one was this then? Adam suffers a sudden amnesia attack. "It was a lucky find in *Loot!*" he spouts. "I'm still going to have to try and master the talk box but ideally I'd like to spend a couple of days with Teddy Riley!"

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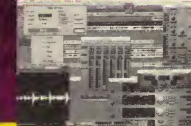
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The F plan

→ press, at last. However, it was a struggle to go out and hear them being played because at that stage, like today, the DJs were looking out for the next tune from the big name and it's hard to come through."

Mr F really hit paydirt in 1995 thanks to *Circles* and two other singles – *Aromatherapy* and *F-Jam* – all of which became some of that year's top drum 'n' bass tunes. Then Adam was off again to Goldie's Metalheadz label on which he brought out *Metropolis* which again took the drum 'n' bass world by storm. It became an anthem at the Metalheadz night at the Blue Note in London and became the label's biggest seller to date. But on first hearing it was difficult to believe this was Adam as he'd radically shifted away from his jazzy vibe to produce one of the darkest, moodiest tunes of the year.

"I was doing a completely different track on this Latin drum 'n' bass tip and then for some reason I just switched, producing *Metropolis*. I left it unfinished for ages on the DAT player in my room, then Grooverider said he knew I had a dark piece and asked when I was going to let it go. I was always making excuses, saying it wasn't finished, even though it was, but this is Grooverider you're talking about, the man who knows. I eventually gave it to him and I knew he would play it at Metalheadz that night."

Getting the message

He was right. Grooverider did play it and rewound it not only once but twice to a delighted crowd and later phoned Adam at 4am wanting to sign it to his label Prototype, but Adam explained it was promised to Metalheadz. Goldie was in the club too and left Adam an ansaphone message demanding the track for release (the message appears on the intro of *Mother Earth*).

"Goldie played the DAT to lots of different people," Adam laughs, "but wouldn't say it was me and they guessed it was everyone else but me! That was actually good though, because it stopped me getting pigeonholed into mellow music. Plus more interest was coming from the outside world and I got presented with the tune of the year by a dance mag and Kiss 100... great rewards."

At the end of 1996 Adam got a new label deal with Positiva and started work on his debut album – *Colours* – which escapes definition, as Adam admits. "It's a fusion of all styles. I don't like my music to be called anything except just music. It's not intelligent, it's not hard-step, it's not jump-up, it's just good or bad, it's part of the drum 'n' bass scene. When you hear three or four albums of mine you won't say jazz or hard-core. They all do different things."

The album includes the singles *Circles*, *Metropolis*, *Mother Earth*, *F-Jam* and *Aromatherapy*, plus a selection of other top tunes, all recorded in his own studio with the exception of the live drums. "It's a pretty basic set-up," Adam says of his studio. "There are no drum machines as I do the live percussion, bongos, kit and things up in London, anywhere there is a valve desk and we can mic up the drums. Everything else – sax, trumpet, flute, keyboards – I do at home. It's hard because of the lack of money, and it's all about compromise, really."

Adam uses an eclectic combination of live and sampled instruments to get his sound. *F-Jam*, for instance, is awash with acoustic instruments with everything completely live; *Music On My Mind*'s main hook is a 70s' style vocoder-voice; while on *Shaft*-esque track *Dirty Harry*, the bassline



Circles – just "a mellow little tune" apparently...

consists of a live bass, a Rhodes, a clavinet and two different sounding electric guitars, all used at the same time. "I bung some reverb on it and there you go," he explains. "So I'm not just sampling a bass note, there are actually five people playing it. I also go out and record loads of live stuff from different drummers to get sounds. Or I do the same old thing where you get samples and create your own drum loops and patterns."

"I love using the Mac for that, and there are some brilliant plug-ins; I've got hundreds. They're brilliant for smashing up beats and opening doorways as well. I'm a big fan of old original analogue stuff, but only certain machines as there's a load of rubbish. So I like to use a combination of the warmer analogue and the technology to do things to it."

He likes to work with other artists to get that perfect mix of sounds. Ronny Jordan guested on *Colours*, MC Conrad on *F-Jam* and Everything But The Girl's Tracey Thorn on *The Tree Knows Everything* and Adam waxes lyrical about their talents.

"With these people I know exactly what I want them to play and I don't have ask them to play anything. Ronny was cool. I respect him as a musician and as a person he's a really nice guy. Very professional."

"He was really on for *Colours*, even though it might have been a bit of a self indulgent project. And with Tracey Thorn, I produced and mixed a track on EBTG's last album, so when it came to finding a vocalist on my album she was the first port of call. She's got a lovely voice and she liked the track when I played it to her."

Remix? I don't think so

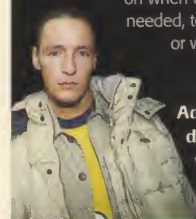
Adam's now got his sights set on signing a publishing deal to enable him to work more with other artists and also to write for films. What he's not keen on is remixing. "I don't remix at the moment," he says, "but I suppose at the right time I will. I'd have to really like the artist's music to get involved with it. I'd rather collaborate with someone than remix their music. People don't ask Jamiroquai to remix, and why not? Because he's an artist." And so is Adam.

Live work

Adam loves playing live and has toured extensively. "People are always saying drum 'n' bass can't be done live and they're too quick to knock it," he says. "But I'm enjoying that challenge of trying different things out live."

He goes out with an eight-piece band – drummer, percussionist, bassist, guitarist, flautist, sax and trumpet players – and he plays keyboards. He also strips out his studio and takes most of his equipment on the road. "We all know the ideal situation where you have one set-up at home and one to take away. But I'm not there yet and I just have to pull my studio apart every two weeks to rehearse and gig and then set it all up again to do some work, it's a bit of a nightmare! And I still haven't got any patchbays yet," he continues. "It's terrible! I didn't think I needed them but now I really know that I do!"

On stage, the band are a fluid lot, people coming on and off as required. As Adam explains, "73, the first track on the album, is jazz fusion with drum 'n' bass sounds. That's all live. Then we'll drop into *Metropolis* which concentrates more on samples, breakbeats and drumkit, and finally the band will leave the stage leaving just three people who fire up the triggers and samples. The others will only come back on when they're needed, to do trumpet or whatever."



Adam "opens doorways" with his plug-ins

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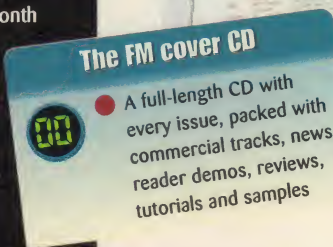
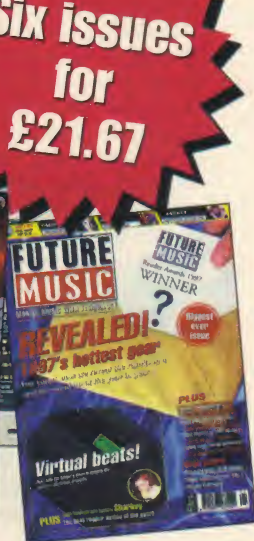
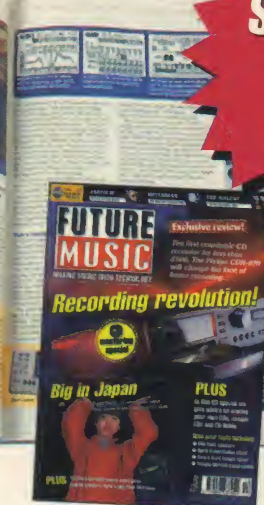
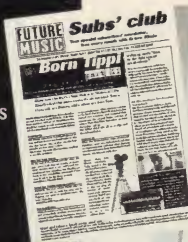
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Reaching out. FSOL
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London calling

Future Sound Of London have always done more than make music. Derek O'Sullivan speaks to them about their overall agenda which now encompasses their own label, EBV...

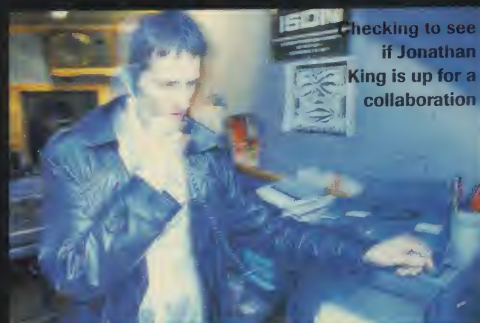
Photos: James Cumpsty

More than any of their contemporaries, FSOL have advanced their conceptual dream towards its logical conclusion, both by consistently flooding the market with mind-bending electronic music, and by furthering the generally half-baked world of audio-visual expression with stunning artwork and broadcast media experiments. The latest stage of the pair's creative empire comes in the shape of a record label, Electronic Brain Violence, established and run by themselves to field new talent to the masses. A worthy distraction from the ongoing process of recording the follow-up to their essential *Dead Cities* album, EBV is simultaneously an outlet for fresh music and a cathartic endeavour for FSOL's relentless sonic obsessions.

A monstrous psychedelic bubble

The garrulous Garry Cobain, undisputed soundbite king, and knowingly subdued Brian Dougans are, as ever, holed up in their North London nerve centre, Earthbeat; an intimidating enclave that houses what will, if they continue to unite and conquer, undoubtedly define future sounds. Surrounded by music gear and computers, the two seem relaxed, comfortably at home amid the electronic hum and constant stream of important-sounding phone calls. So what's happening, gents?

"At the moment it's a glorious mess of running our own tracks through the mill and trying to help people around us get theirs finished, as well as liaising with the growing number of people we've got signed, so it's becoming quite hectic," Garry offers. The process of getting the next album under way has involved a bizarre and interesting re-affirmation of the two members of FSOL's musical stance. A recently completed compilation, a precursor to the forthcoming album, is suitably odd. *A Monstrous Psychedelic Bubble Exploding In Your Mind* is the snappy title of this offering, ably summed up by Cobain as "mixing together all the elements from the past that appeal to us that we're amalgamating into the next album." Sounds mad. And it is.



Checking to see if Jonathan King is up for a collaboration

As Garry explains, "We've taken elements from the 60s and 70s, stuff you wouldn't traditionally call psychedelia, and drawn a line from that up to the present day. It probably won't ever be released; it's a mindf***. It's basically got 60 tracks in an hour that we've f***ed with, turned them backwards, all sorts of things. There's Jonathan King, The Byrds, loads of stuff. Some of the artists are going to find it highly objectionable but it's a great piece of work."

The pair are reticent about revealing details of the new FSOL album, but hint towards it being much more song-based, structurally. The heavily name-checked Barbra Streisand may reveal something about the direction they're moving in, but there's little room between Garry's cards and his chest. "It's a lot to do with what we've been listening to, but I'm not going to give away the idea of the next album, because I don't want anyone nicking it!," he laughs. "No, no one can nick it because the idea already exists out there and it's already forming. I see a lot of strands of what we're doing, and we're picking on those strands and pulling them together into something."

For the time being though, there's more than enough going on to keep the boys interested, specifically in promoting EBV artists, the process of which is also helping their own musical progress. "Generally, the relationship →

Money for old remixes

Despite numerous offers, the boys tend to steer clear of remixes these days, principally as a result of their perfectionist approach. "At one time, after the last album, we probably had about 100 grand's worth of mixes on the table," Cobain explains, "and the money part of us was like 'Come on man, why can't you just do it?' Everyone else manages to do it' but I think the point is that if we do a mix it should sound good enough to be a single in its own right, so we end up spending way too long getting amazing results."

"That's the only way I'd like to do a mix. We were doing Supergrass, [*It's Not Me*] because we love their stuff. We turned down all these other people, but the Supergrass album's brilliant. So I ended up getting too excited, felt too much in love with the track and we spent three weeks on it. At the end of it we did something eight-out-of-ten, almost brilliant, but I wanted it to be amazing, to blow people's heads off, not just come out and arouse a bit of interest, so we never actually delivered it. They probably think we're just rude bastards."

FSOL have put their name to a couple of dubious tracks in the past, among them Bryan Ferry's *I Put A Spell On You*, and limp MOR tunesmiths Prefab Sprout's *If You Don't Love Me*, but Garry avoids embarrassment by explaining how they tackled this type of remix. "It was easy then, because we hated the tracks we were working on, so we'd basically do what the f*** we wanted to them, no respect involved. With the Bryan Ferry track, for instance, the only thing we used from the original was the spill from his headphones."



"I don't think we're shit, I just think we have a very weird ability; an intangible ability."

London calling

→ with FSOL is that we're constantly trying to get the best out of all this sound that we're trying to process," Garry elaborates. "Inherently we're frustrated because we can't possibly match all the shit that's going in. I want to, but the label means that I can satisfy certain lusts in me."

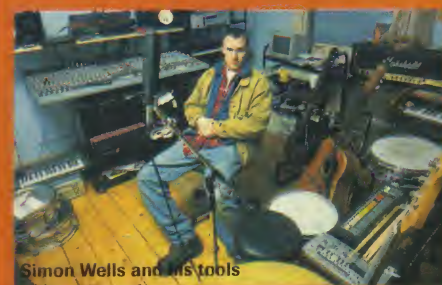
Violence in the brain

With an open agenda in terms of artists signed and genres covered, EBV is an attempt to promote challenging new music. The creative standards are high, and, as you'd expect from FSOL, superior production values are a prerequisite. Other than that, there's the less tangible 'head' compatibility. Cobain's insistence on being involved exclusively with whom he defines as the right people has undoubtedly paid off so far, so his autocratic self-assurance as a spotter of good sorts is difficult to question.

The label has quickly grown from an ideal to a reality, and with a purposefully hands-on approach, the pressure is steadily mounting, as Garry explains: "It's enjoyable, but it's a responsibility putting people's records out. A responsibility I'm not fully living up to yet. I feel guilt, daily, that I'm not doing enough."

The experience FSOL have gained over the years is something that's allowing them to direct the EBV roster away from obvious pitfalls, but the hands-on running of a label also means tackling those non-musical aspects in greater depth; a learning process for Garry. "It's more about sussing out the whole game, how it relates to retail and all that shit, although I'd rather be concentrating on putting out good records than entering into the ways of all that stuff →

Headstone Lane



Simon Wells and his tools

Electronic Brain Violence is the official expansion of FSOL's label EBV. On the other hand, the Headstone Lane press release declares it to be Extraordinarily Beautiful Vagina or, alternatively, Euphoric Beatnik Vibes. Both of which kind of fit in with the man who is Headstone Lane: Simon Wells, one time guitarist with punk pranksters Snuff; yes, the ones who gave us thrash covers of *Match Of The Day*, Shake 'n' Vac and the Cadbury's Flake advert among others. He's been knocking around Earthbeat for ages, using the rehearsal room from time to time and generally larking about Dollis Hill. "The day I met Simon," Garry begins, "he thrust a flyer into my hand with that disarming grin and said 'Come and check us out.' The flyer was for Snuff's farewell show at the Kilburn National in 1992, and on arriving, Cobain was amused by what he saw: a combination of power-punk sentiments and crowd pleasing tomfoolery. It transpired there was more to Wells' talents, as Garry affirms. "Simon had a really good understanding of our music and a whole range of other stuff. He became interested in making music but not music of any particular type, just music through an electronic medium"

Track on the CD

03

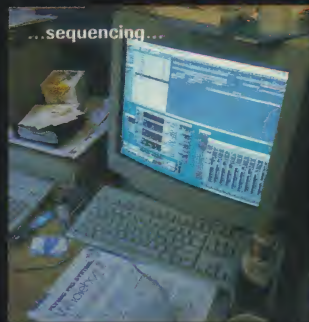
● The track featured is by EBV artist Headstone Lane, aka Simon Wells. *Knuckleduster* is a meaty analogue spookscape from the five-track *Headstone Lane* EP.



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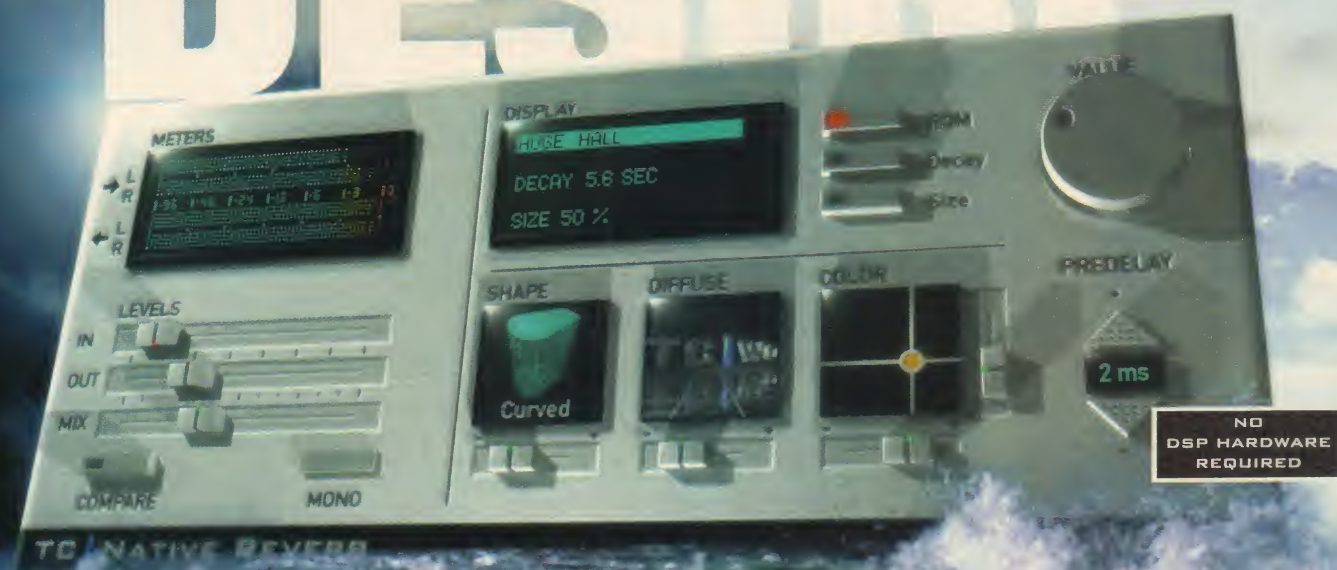


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London calling

→ for the first time". There are obvious benefits though, and the concept of collective consciousness and a chain of like minds is appealing. "We're trying to find the right bunch of heads to deal with us on every level, and we're still hunting for various members," Cobain enthuses. "I'd like to find a label manager so I don't have to do it all; somebody I can trust who can handle it. In a way it's nice – the people we're dealing with like the fact that we can help them and

we're creative – but we've been through the mill. We've learnt a lot. And we can also vent a lot of our frustrations from over the years. Having your own label means that you can say, 'Look, we're not happy with uncreative press kits', all the stuff that pissed us off. I don't care if that costs us money. It's our label, we'll do it right."

FSOL A&R for EBV

What does it take to get on to EBV, then? What qualities do Garry and Brian look for in the artists they bring on board? "The most important thing is that we're all friends. Dealing with us is pretty mad," Garry offers. As far as the kind of music EBV embraces goes, it's a long way from their own sound, but there are no real boundaries. The current line-up of signings tend towards live instrumentalists working with MIDI and technology rather than the pure electronica and ambient flavours you might expect.

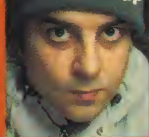
Garry outlines their selection process: "We're quite hard work, in that I don't think you can ever predict what we'll like. If Barbra Streisand came in now with a good track I'd sign it, but at the same time I would also get into a piece of very good ambient music, which is maybe more as people would expect from us."

The basic idea is to equip the artists with the means to produce and leave them to it, with relatively little intervention, allowing them the freedom to develop. There are no stranglehold deals within EBV. Instead the artists are encouraged to become independent.

"We basically give someone we like some money to set up a studio so they become self-sufficient, which is a big, important point," Garry explains. "Self-sufficiency equals time equals creativity equals some day you'll have something and we want it. That's the only stipulation. Anything we don't like, stuff that you go elsewhere with, that's cool, you know, we don't own you, but please just bring everything you do back, that's all I really ask."

Oil

Leon's greased up

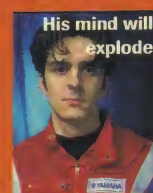


Leon Mar may already be familiar to FSOL fans for his remixes of *We Are Explosive*. As Oil, he's been producing mangled techno-funk trip outs for EBV for some time now although he also figures in the drum 'n' bass scene as Arcon 2, with a bunch of tracks released on Reinforced. It wasn't until his style

evolved into something less easy to categorise though that FSOL became interested. "Leon's been self-sufficient for years," Garry explains. "As Oil, he began to turn out stuff that we really thought was excellent, and after he wrote *Sleight Of Hand* – this mad psychedelic, funk thing mixed with good programming – I spent the next six months attempting to copy it."

Also worth looking out for are releases by Riverman, the working name for singer Riz Maslen, who appeared on the FM CD back in September 1994 as Neotropic with a reader's demo, and the re-release of an EP by Sundial, a rock/psychedelic band from the early 90s.

Big Mind Explosion



His mind will explode

Big Mind Explosion is Richie, a multi-instrumentalist who drummed with 80s experimenters Dif-Juz and

played guitar with Virgin signings, The Lilacs prior to his involvement with EBV. Tell us more.

FM: When did you start making music?

Richie: At 11, I pestered my mum and aunt to buy me an electric guitar. They both decided that using electricity was too dangerous and brought me a drum set instead. Bless 'em!

FM: What were your early influences?

Richie: John Barry, The Clash, Syd Barrett, Augustus Pablo, Cabaret Voltaire, Lee Perry, Ustad Ali Akbar Khan, JS Bach, Ravi Shankar, Velvet Underground, The Kinks, Can, Kraftwerk, Nick Drake.

FM: How did you get involved with EBV?

Richie: Gary stumbled into a conversation I was having about Dif-Juz. He introduced himself and said FSOL had covered a song by them, then my friend told him I was in the group. We've been friends since.

FM: What are the advantages in working for EBV?

Richie: We're all trading and sharing ideas and seem to be on a parallel path at present. There's a collective understanding and animation in our music. Plus I enjoy winding Gary up!

FM: What part do FSOL play in the music you produce for their label?

Richie: I'm excited by the idea of FSOL remixing my performances and songs, and anticipating further collaborations between the boys and Big Mind Explosion.

FM: Whose music do you rate?

Richie: Big Mind Explosion, naturally. The Verve, a good balance between songs, harmony, melody and sonics. Nick Drake for timeless beauty and the next FSOL album. I've worked on a track which is dead good.

FM: Where is your music going?

Richie: I want to combine analogue and computer recording. And I'd like to do live, ISDN-linked performance.

FM: How important is sampling?

Richie: Very. Particularly to regurgitate my recorded performances, but I only have 35 seconds of memory so I can't rely too heavily on it.

FM: What single piece of musical equipment has been most important?

Richie: An upright piano.

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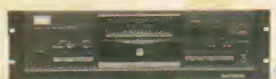
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Portishead's lo-fi tips

Portishead have long been synonymous with that much emulated crusty, lo-fi, old school sound. To a large degree, the sound is a product of the hip hop ethic of sampling vintage vinyl, but equally, in the case of Portishead, it's the result of a love of all things vintage. Adrian Utley sums it up: "Digital sound doesn't excite me. Our starting point with *Dummy* was to go back to soundtracks, and our inspiration was to make a record that could have existed in that world."

He reiterates: "We like the sound of old gear; we only use analogue stuff and have developed our own techniques." Utley is renowned for his collection of classic guitar amps and effects boxes, incorporating everything from analogue tape echos and old Electro-Harmonix fuzz boxes to temperamental amps like the Ampeg Reverb Rocket and, his latest acquisition, a Leslie rotary speaker. This lumbering item creates a unique throbbing sound by literally rotating the speaker within the cabinet and different microphone placement – and indeed varying numbers of mics – can produce some stunning sounds.

"We actually used the Leslie for Beth's vocal on *Half Day Closing* on the album, but live the vocals are

The shiny Rotosphere simplifies things for Portishead



sent through a [Hughes & Kettner] Rotosphere to keep things simpler."

The vocal is often EQ'd to sound almost transistor radio-like, and many of the takes are from Beth's demos. "I'd rather have a crappy sounding vocal with soul than a perfectly recorded one with no life," Utley expands, "and Geoff drops in bits of Beth's vocal, parts of my guitar, beats, odd noises and all sorts of stuff we've pressed on to vinyl, so there's always a DJing element too."

FIRST THERE WAS *Dummy*, a glorious amalgamation of crusty hip hop beats, jazz expressions and the soaring melancholy of Beth Gibbons' captivating vocal. A seminal album that blew a hole in the experimental music scene in 1994, confounding critics by finally giving them something original that was actually good as well. Double-platinum status and 1995's Mercury Music Prize swiftly followed and "That sounds a bit Portishead" was the label given to anything that fused lo-fi breakbeats and moody sounds (and preferably had a connection, however tenuous, with Bristol).

Bombarded with accolades and rapidly faced with that most sincere form of praise – imitation – as an avalanche of pasticheurs began to saturate the market, Portishead were faced with the task of making the follow-up album. The 'difficult' second proved to be just that, initially compounded by a desire to progress beyond what is in reality the band's unique and natural sound. Sour times indeed.

"I definitely lost it for about 13 months," creative übermeister Geoff Barrow reveals. "When I started the new album I massively over-analysed what I was trying to do. We'd set up all these rules that were ridiculous. It was difficult, because of the way *Dummy* happened, and it was just a weird experience."

Portishead the album transpires to be less of an obvious departure and more of a logical progression from *Dummy*. The emotive depth and panoramic soundscapes remain, but the refinements are evident in an album that takes a more intense, focused view of familiar areas. Thankfully though, those fundamental elements remain: grainy, shuffling drum grooves, pulsing compressed bass, moody drops and scratches and brooding aural peripherals, all sitting under a production hallmark that manages to instill classic 'oldness' with the clarity and polish that's become essential for contemporary, and – let's not deny it – radio-friendly music.

Noisy neighbours

Geoff Barrow's evolution from gopher at Bristol's Coach House recording studios, where he tape op'd for Massive Attack during the making of the landmark *Blue Lines* album, provided him with a firm grounding in exploratory production. It was during this period that he first got to toy with a Casio FZ-1 sampler and investigate his own sonic ideas.

Rooted in hip hop and film scores, Barrow's musical remit was always broad, and the sampler allowed him to indulge his ideas in a manner previously inconceivable and, in fact, it was his early experimentation that led to Geoff and guitarist/co-producer Adrian Utley getting together. Utley, a time-served jazzier who cut his teeth as a session player and prolific live artist, touring the globe with jazz and blues ensembles, also harboured a predilection for all things hip hop.

He eventually dropped his relentless and ultimately unfulfilling session career to experiment with sampler-orientated music, initially taking on a small project studio in the Coach House. "I was



Lo-fi warriors: (from left) Dave McDonald, Beth Gibbons, Adrian Utley & Geoff Barrow

playing with an R'n'B band at the time," Utley recalls, "which gave me a way of travelling, playing my instrument and making some money, but it was crap really. So, eventually I gave it all up and got myself a room in the studio, where I could work with my computer and sampler. I've always been into production, and with hip hop and the sampler it was like a new way forward for me. I just didn't want to be playing for other people for the rest of my life without any other creative outlet"

A leap of faith then, by any account, but one that ultimately paid off. "I was terrified at the time because I was taking a gamble leaving my regular work," he elaborates. "But on the same day I moved into the studio, Geoff moved into another room upstairs."

Barrow had been working on early Portishead ideas with Beth, as well as other projects including writing backing tracks for Neneh Cherry (the track *Sunday* on her second album *Homebrew* is one of his), but back in the Coach House, he and Utley soon became acquainted. "I heard what Geoff was doing and it was absolutely brilliant," Utley reminisces enthusiastically. "So we got together and started working on beats and stuff. We actually got talking after he'd sampled something I was playing through the studio wall!"

However, Utley's first involvement with Portishead proper came when he contributed the twangy guitar parts to the track *Sour Times*, and shortly afterwards, Barrow asked him to co-produce *Dummy*. Thus began the fruitful alliance.

US love us

The success of *Dummy* was a source of surprise to all quarters. Its acclaim was utterly justified, but the elevation of a potentially underground album to its multi-million selling, highly influential status took the band by surprise, as Utley bears out. "What shocked us was that we did better than Oasis in America," he expands. "We thought we'd made a fairly uncommercial-sounding record, so to sell over a million copies was pretty staggering." The upshot of *Dummy*'s success though, was the inevitable 'how do we follow that?' crisis that ensued. One of the difficulties Barrow faced was the depletion of good samples; with so many of the

Vinta

Go lo-fi!

Portishead resources having been tapped by their imitators, he set about attempting to create classic samples himself. A process which involved generating sounds, pressing them on to vinyl, f***ing the vinyl up and then resampling. "I disappeared up my own arse," Barrow confesses. "I'd spend a week recording a piece of music purely to sample, then I'd get it back on vinyl only to find it was something I'd never have touched in the first place"

With the pulling together of the separate entities, and a consequent new-found confidence, Barrow's perspective returned and the project came back on track, as Adrian explains "The whole of *Portishead* evolved through samples and what had happened because of us being sampled so much. We'd lost our way, what with so many bands, adverts, whatever, using our sound, which meant we were initially disbelieving our sound. To start with we were com-

ing up with things but saying 'We can't use that 'cos so-and-so's used it'. But in fact, because of who we are – because people are now sampling us – we've moved on. We're rougher round the edges and there's more anger."

With renewed confidence, the album proper eventually began to take shape, with inspiration coming from typically wacky sources, as Utley divulges: "With something like *Elysium* the initial idea came in part from a British film, made by Hammer, called *Psychomania*. It's about a load of motorcyclists and it's pretty shit, but the music's absolutely brilliant and it's a favourite with us. So although *Elysium* doesn't really sound anything like it, we'd be going 'Psychomania kind of vibe, yeah that's it!' and we'd try and capture what that suggested."

The album's release has been rapidly consolidated with an extensive tour – including an acclaimed New York show complete with 30-piece orchestra – and from here it's a steady stream of live work before the inevitable third album. Post-*Portishead* Portishead. Now that'll be worth waiting for. **FM**

Red devil. Beth hammers a guitar in between crooning moments

Anatomy of a track

Being a diverse lot, Portishead's working methods need to encompass different writing styles, but generally speaking it's a question of developing a vibe in the studio. "Geoff tends to initiate the tracks," Utley explains, "and he and I work on them with Dave MacDonald [long-time engineer, confidante and all-round good geezer in the Portishead camp]. Geoff plays drums himself, and is probably one of the best hip hop programmers there is, and I play bass and keyboards as well, so we generate quite a lot of ideas between us."

There are no writing rules though, and an initial idea can come from anywhere. "We tend to get in the studio and just go for it. With *Humming* for example, I had a chord sequence and Geoff suggested a vibe, and the track developed from there."

The long period between *Dummy* and *Portishead* wasn't entirely down to Geoff's journeys 'up his own arse'; the band enforce a rigorous quality control regime on new material. "We start off with pre-production – writing really – then track-laying, then the vocals, but in the writing stage it's probably fair to say that 80, even 85 per cent of the stuff will get dumped," Utley explains. "We'll do the backing track then send it to Beth, and she'll write her melody and lyrics on top of that before sending it back to us. At this stage we'll discuss the whole thing, then there's a backwards-and-forwards situation again until we're all happy with it."



"Because of who we are – because people are now sampling us – we've moved on. We're rougher round the edges and there's more anger"

The band who brought dirty beats and soul to the masses are currently touring the globe, promoting the eponymous follow-up to their seminal debut album, *Dummy*. **Derek O'Sullivan** pins them down in a rare quiet moment to talk business...

Photos: Angela Lubrano

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Tracks on the CD

19

• The four tracks comprise various examples of lo-fi sounds, achieved with pretty normal gear, from guitar pedals and a mixer to a fishbowl and a radio. More details in the text and in *CD contents* (p4)

22

Instead of trying to make the most of your gear, why not make the least of it? **Matt Thomas** gets down and dirty on a lo-fi mission...

Go lo-fi!

Back to the future

■ SICK AND TIRED of spacious reverbs and 24-bit delays? Bored of subtle compression and glossy mixing? Then come with us on a journey into sound. Monophonic crap sound.

Increasing numbers of artists, from trip hop to big beat are using that dirty lo-tech feel we all know and love, and no doubt E-mu will eventually launch a Planet Dirty module, but in the mean time, how do you make those kind of sounds? Armed only with this article and Portishead's lo-fi tips (on p76) you'll soon be able to shag your sonics in a variety of innovative ways with kit you'll already have, while next month we'll be concentrating on equipment tailor-made for the job. Before we start, it's assumed you know how to use multi-effects and compressors already. If you don't, you should probably read your manuals carefully and try out any tutorials to get the hang

of it all, otherwise you're going to pick up a lot of bad habits. Also, be warned: some of these techniques can result in howling feedback and bludgeoning noise, so monitor at a



We have Bob's mates to blame for all this lo-fi nonsense

lower level than normal, unless you want to give your speakers or your ears a permanent lo-fi sound. If you have a spare compressor, stick it across the stereo mix to catch any sudden peaks.

Echo, echo, echo, echo, echo, echo, echo

That's the annoying thing about digital delays, they're too bloody good. You want something that mangles your sound with each repeat, not replays the same sample quieter. Something along the lines of "echo... eko... grecko... grackle... growing".

To find the remedy we'll have to go back to the early 70s and the birth of dub. Starting as an offshoot of reggae, dub's sparse off-beat sound was one of the first musical styles rooted in the studio. The emptiness of the basic tracks left room for long evolving delays,



The Orb are masters of dub delay, as you can hear on their *UFOrb* album

feeding back into themselves. The trademark sound of dub delays can be heard on many records; for example the recent(ish) Portishead remix of *Karmacoma*, or almost any track on The Orb's classic *UFOrb* album.

But how do you turn a mild-mannered delay into a feedback monster? First, set up a delay as normal, sending it on auxiliary 1, and bringing the returns back to two mixer channels. Set the delay to the required time, and turn the feedback to zero. Send a sound to the delay at this point and you can hear that it repeats just once and then stops. Now feed the echo back into itself by sending it down aux 1 on the return channels. Be careful, as too high a level will cause an ear-splitting feedback loop as the delay repeats itself louder and louder. By varying the amount of auxiliary 1 being sent from the returns you can set the number of repeats. You'll hear an example of this on the first section of track 19 of the CD which is set for numerous repeats and isn't that different from ordinary delay.

Adding EQ to the mix

The secret ingredient is EQ. Rolling off the top- and bottom-end of the return channel causes each successive delay to become a bit thinner. (This effect appears on the second slice of track 19 where the echoes soon become noticeably degraded.) The effect is similar to a vintage tape delay, such as the Watkins Copicat or Roland Space Echo. Next, if you have a sweeping EQ, apply a gentle 3 or 4dB boost to the frequency of your choice, and slowly sweep the frequency around as the delay repeats. Fairly soon the echo is almost unrecognisable, as on the third section. Alternatively, cut instead of boost the swept frequency for the phasier sound which you'll hear on section four.

Riding the send level by hand you should be able to keep the echoes going on indefinitely. Letting them start to fade and then bringing them back is a great way of speeding up the mutations, or you can even try and overload the delay, as we've recorded on section five. Try recording five minutes of evolving echoes to DAT, and then go through it for interesting samples. This is a good practice to follow when wiring up unpredictable

effects chains, as it can be hard to get the same sound twice. A lot of drum 'n' bass artists fill DAT after DAT with bizarre effects for sampling later, so if you want to be unique, do the same. When you're tired of delays, switch to a different effect: try phasing or reverb. Section six of track 19 uses a flanger and reverb, while slice seven features phaser, reverb and delay.

Downbeat and dirty

When it comes to beats, compression is everything. The whole Portishead vibe builds on the sound of drums drowning under the weight of the compressors, while the Chemicals' beats are block rockin' with the sound of hard-edged compression. The basic setting for a typical trip hop drum sound has very low threshold values. For big beat, ease up on the threshold (try -20dB) and reduce the ratio to 12:1. Increase the attack time slightly, until you hear the front end of each drum smack out hard, and set the release to between 40 and 80ms to allow a more dynamic sound. The first section of track 20 has the dry loop and on the second section you'll hear three variations.

Compressors are normally used in insert points, but there are advantages to using them on a send. Set one up using the same wiring as the dub delay, merely replacing the delay with a compressor. For even better and more interesting sounds leave the delay exactly where it is and put the compressor before it. Just take the cables out of the delay's input sockets and stick them in the compressor's. Then run leads from the compressor's outputs to the delay's inputs and set the delay time to 20ms or so, with no feedback. Now send your drum loop. You'll hear this effect on the third slice of track 20 which starts with



Build yourself a DAT library of... yourself



The Symetrix 606 Delay F/x Machine – nice sounds, a beggar of an operating system

just the compressor and then the delay is switched in.

You can hear the metallic quality caused by the compressor feeding back into itself. With a compressor in the loop it's impossible to blow your speakers so welly up the gain on the returns until it's well into the red. Grab yourself an EQ and sweep it all over the place. It should sound something like the example

on the section four of track 20. Although it's no louder in terms of dBs, the subjective effect is of a huge volume increase. You can hear a feedback tone at the start and end of this track, caused by the compression when nothing is playing. Even a gate can yield creative results when used in this fashion, as you can hear on track 20, section five.

Spring has sprung

A lot of lo-fi sound has old gear at its roots, like the 'fake' tape echo effect created earlier. Before the advent of digital effects many studios used plate reverbs (essentially a resonating chunk of iron in a wardrobe-sized box) or, if they were on a budget, a spring reverb. If you've ever kicked or dropped a guitar amp then you'll probably have heard the brain-shattering crash of a spring reverb. Most modern effects units do a fairly convincing →



Drop an amp and you'll hear the spring reverb shatter. Set it up like this and you'll hear some godawful feedback



→ plate reverb but not many offer a spring algorithm. You can make your own with a stereo delay, by setting one delay to about 45ms and the other to about 25ms. Set the feedback very high and set any damping parameters to maxi-



Guitar pedals are a cheap and easy way to get true grunge

mum, giving a very dull echo. Send the effect back into itself, as with the tape echo earlier, and you have something approaching the classic spring reverb. Listen to the first slice of track 21 for an idea of what you're aiming for.

An easy way of accessing grungy effects is to get your hands on some guitar pedals. They're mainly designed for live use, so they provide crude larger-than-life sounds, and they're cheap, as little as £20 or £30 second-hand. And there's not much that can compete with a really crap guitar compressor when it comes to big beat madness. Similarly phasers and flangers tend to be less subtle than their digital counterparts, while analogue delays degenerate into a soupy noise within seven or eight repeats. Highly recommended.

Red light district

Don't shy away from clipping. People have overdriven everything from valve EQs to analogue tape machines to create a bigger more crunchy sound, so don't panic at the first sight of an overload light. Experiment a little, try overloading your sampler's input, or driving your effects boxes too hard. The classic Josh Wink track *Higher State Of Consciousness* 303 sound relies on distorting the

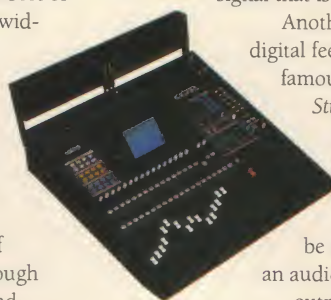
Try turning on the radio and tuning away from stations for a scratchy signal

mixing desk, and the sound of tape saturation can be heard on most 70s rock drums. In the land of lo-fi use your ears and not your lab coat to decide what sounds good.

Found sounds

Whether it's trip hop or big beat that you're making a lot of lo-fi styles are loop-based so you're gonna need some interesting loops. Using the methods already covered we've got some pretty gritty beats going, but what about atmospheric stuff?

You can start by putting the radio on and switching to long wave (for possibly the first time in your life). Now find a station and then detune slightly away. The further you move from the original signal the more the sound degenerates into a clangorous sort of ring modulation. Keep twiddling until you get the sound you like (the less recognisable the better) then record a section to DAT. This isn't always as straightforward as it sounds as it can take a while to strike lucky with a phrase or piece of warped music. I had to sit through George Michael to get the sound on the second section of track 21, so you've been warned. Having got your ideal bit of noise you'll probably need to EQ out any whining tones, then sample it back off the DAT and use it. It's occasionally worth a quick



The Yamaha 02R: the very rich man's mixer



foray into medium wave, but FM rarely produces anything worth hearing (the radio signal that is, not the mag!).

Another source of unique sounds is digital feedback. This sound was most famously used by Garbage on *Stupid Girl* underneath the vocals running up to the chorus. And while not everybody has access to an 02R, the same effect can be attempted with a sampler or an audio sequencer. Route the outputs to a desk (so you can monitor your results) and then feed them down an auxiliary back to the inputs. Then fiddle with the input gain and/or EQ. The sounds on track 21, slice three were created by looping an 02R out through one of its →

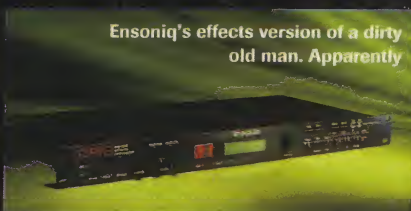
Recommended effects units



The award-winning Zoom 1201

You can get nasty sounds out of almost any effects box on the market, but here's a few that lend themselves to lo-tech dabbling.

Zoom 1201: The holy grail of anyone on a budget. Besides all the usual reverb and delays you get a vocoder, ring modulation, auto-wah and dedicated lo-fi settings that filter your sound into a noise-ridden squawk. For £99 you'd be mad not to get one. **Ensoniq DP/2:** Dirtier than a dirty old man on a dirty weekend in Bangkok. Sold along with its big brother, the DP/4, mainly on the strength of its



Ensoniq's effects version of a dirty old man. Apparently



Digitech's impressive Studio Quad

ability to process more than one signal at a time, nobody saw fit to mention that it also had the best amplifier simulations and distortions ever heard in a digital unit. Features such as a vocoder, low-pass resonant filters, noise generator and a host of different speaker and amp simulators make it a highly desirable hunk of metal. Now discontinued you might still find one if you scout about our reader ads (starting on p118).

Digitech Studio Quad: A studio owner's dream providing four independent channels of effects in one box. By routing all four effects into each other through the desk, you can create the sort of impossibly complicated effects that form the basis for much of the more experimental drum 'n' bass tracks. Internal LFOs and envelope followers can be assigned to any parameter, making the effects constantly change, useful for simulating the varying speed of a tape delay, and other analogue effects. About £425 to you.

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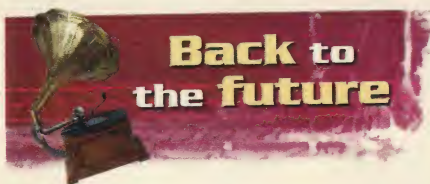
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Back to the future

→ internal reverbs and back into two inputs or, in layman's terms, stuffing its head up its own arse.

Bitty and gritty

Many dance acts have an old sampler hanging about, purely for the gritty sounds they produce. The Casio FZ series is particularly renowned for hardening up drum loops with its low sample rate. Fortunately for you, you don't have to buy a second-hand sampler to achieve this effect, as most current machines allow you to reduce the frequency bandwidth and/or bit-rate. In these days of big memories and cheap RAM, most people's samplers are left set to the highest sampling quality at all times, so get in there and set it to the lowest.

Sampling uses a process known as anti-alias filtering to try and mask the effects of lower bandwidths. Unfortunately, this is an automatic process on many samplers but if you're one of the lucky few who can switch it off then the grungy effect will be stronger. As mentioned previously this sound is particularly suited to drum loops, giving them an antique flavour similar to crackly old vinyl. It's a sound you can hear a lot in hip hop, frequently used to make a sample stick out from the rest of the beats. Of course you can try it on anything – vocals, crusty old strings, even sections of the whole mix – and track 21, section four demonstrates a drum loop recorded at 44.1kHz bandwidth and then at 6.25kHz.

Lo-coder

Vocoders have led a chequered career, swinging from cool (Daft Punk, Underworld) to very sad (The Cylons, *Sparky's Magic Piano*). Either way they were still largely used to process vocals until they were leapt upon by the more experimental members of the dance fraternity. Despite their name, vocoders are no more

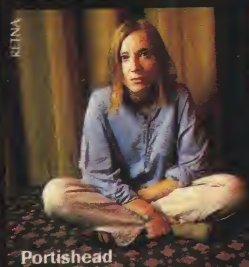


Switch off your anti-alias and bingo! Instant vinyl



The DOD VOFX vocoder is great for those Dalek voices

The masters of lo-fidelity



Portishead



Massive Attack



Chemical Brothers

All these artists are a good source of inspiration if you're looking for grimy sound: Portishead (of course), Tricky, Massive Attack, Chemical Brothers,

Daft Punk, Fatboy Slim, Sabres Of Paradise, Adrian Sherwood, Beck, DJ Shadow, Indian Rope Man, Bassbin Twins and Super Discount.



Fatboy Slim



DJ Shadow



Etienne de Crecy (Super Discount)

suited to voices than to any other sound source, being basically a bank of filters that analyse the EQ content of one sound and impose it on another. As most vocoders only operate on frequencies below 3 or 4kHz they impart a pleasant woolliness to the sounds that they process.

Whenever you use a vocoder, always allow yourself five minutes of mumbling "I will exterminate" and "We meet again, Obi Wan" just to get it out of your system, and then route two effects sends into it. Now experiment with sending different sounds from your track to work against each other. A modern classic is the sound of drums being imposed on a slow pad, giving a gating hard-edged movement to the pad sound. Hear it on track 22, section one. This is also an ideal time to use some of your found sounds to impart a little oddness onto more conventional parts of the mix. By varying the depth of the vocoding you can create anything from a synth garble to a gentle organic movement. Track 22, section two starts at maximum effect, reducing to a slight colouration.

Of course, you may not own a vocoder and think you can't afford one. Well, you're wrong. Vocoders are popping up cheaply all over the place, in multi-effects units and as software plug-ins so don't worry... you'll be getting them free with cornflakes by the summer.

Burn the magic boxes

If you're on a real caveman tip you might still be finding all this a bit too modern and



hi-tech, so here's a few real medieval tips. Instead of using effects boxes, why not use real acoustics instead? Place a guitar amp at the end of one of your auxiliaries and put a microphone at the other end of the room (preferably in the kitchen or the toilet) and hey presto! Really grotty reverb. If you can't afford a guitar amp use the useless (until now) pair of tiny speakers that came with your Walkman, or buy some; they're pretty cheap. Point a mic at them and try shaking them around, or putting them in different acoustic spaces. The last section of track 22 was recorded by putting both speakers in an empty fishbowl and moving the mic over the top of the bowl.

That's all for now, see you in part two. And I leave you with the endearing image of a man recording a fishbowl at one in the morning. Now that's what I call lo-fi.

FM

Thanks to Studiocare Pro-Audio for the loan of the 02R and effects used in this article.

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What the hell are

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specifications *part 2*

When you read a review it's invariably accompanied by a specifications box. OK, so you can work out the analogue type ones – polyphony, sound-to-noise ratio, etc – but what about the tricky digital specs? Fret no more, **Nigel Lord** is here to explain all...

■ A FEW YEARS AGO, someone worked out that music technology had become so sophisticated it was second only to defence electronics in terms of complexity. This would have been significant enough, had it not also been revealed shortly after that defence electronics companies were actually considering using a specially adapted version of MIDI in their weapons control systems. Bedroom techies everywhere dropped these fascinating snippets of conjecture (by then, indisputable fact) into conversation and industry boffins revelled in their newly elevated status. By contrast, the announcements merely confirmed the worst suspicions of the legions of hi-tech music hacks groaning under the weight of 200-page instruction manuals and incomprehensible manufacturers' techno-babble.

True or not, it's indisputable that the gadgetry we use is becoming increasingly difficult to understand. And the problem starts even



The Ministry Of Defence has, allegedly, ordered 1,500 of these Peavey MIDI controllers

before you've shelled out the cash and taken your first tentative steps towards 'interfacing' with a new piece of gear. The first hurdle is understanding enough of the specifications to make an informed decision about what to buy.

Digitisation equals complexity

Back in the days when all was analogue, life was complicated enough. Now there's the added difficulty of digital specifications to sort

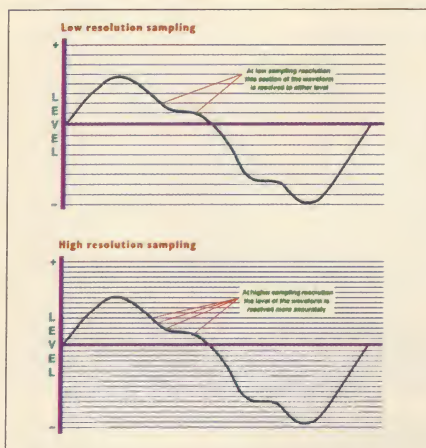
out. Ask the salesman at Comet why 64-times oversampling is more desirable than 32-times and you're likely to find yourself guided discreetly towards the toasters.

Few people have any idea of how sound is turned into digital data, and consequently have no understanding of the kind of specifications which need to be checked and compared when choosing equipment. There's a whole vocabulary of terms to learn, and that's before we get to things like MIDI, with its own specifications.

For the most part, digital specs relate to the type of circuitry used and how this affects audio performance. As a result, you'll

Q If 16-bit sound is so good, why do manufacturers use 20-bit sampling? I ask 'cos I've even seen 24-bit equipment being advertised, recently. ➤

What the hell are specifications



Digital sampling gives better resolution, as shown in the bottom graph, as it takes more 'slices' from the original sound

→ usually find digital equipment boasts a broader list of specifications than comparable analogue gear, but is still essentially about levels, frequency response, distortion and so on. As an introduction to the digital spec sheet let's start off with a look at how analogue signals are converted into digital form...

Saving the bacon

Ever seen a bacon slicer work? Good, because you're well on the way to understanding digital sound. You only need to mentally substitute an analogue waveform for a section of dead pig (off the bone, of course) and the rotating blade for an electronic sampling device, and you've got the picture.

Feed the waveform into the analogue to digital converter, sample (that is, measure) its level every few thousandths of a second and convert the stream of figures into binary information and that's digital sound, give or take a few weighty tomes on the subject.

In its digital form, the original waveform would no longer be audibly recognisable, but

it's possible to do some amazing things with it without corrupting it or affecting the quality. And when you've finished, you can use a digital-to-analogue converter to change it back into audible (analogue) sound. Having grasped this concept, we now need to look at the kind of specs which describe how the process is carried out, and then decide whether a particular digital device will provide us with an acceptable sound.

The first thing to consider is the number of times we have to sample a waveform to get an accurate representation of the sound. We refer to this as the sampling frequency and measure it in Hertz. Ideally, we would want sound to cover the range of human hearing, around 20Hz to 20kHz. Experiments show that to sample sound accurately across this range requires a sample rate of twice the highest frequency, in other words 40kHz (in fact the actual figure is slightly more than double, but it works well enough in practice).

Just to prove how much better than analogue sound it can be, CD recording equipment uses a sampling rate of 44.1kHz. And just to prove how awkward manufacturers can be, DAT equipment uses a sampling rate of 48kHz (in fact this was deliberately chosen to be different to that of CD, to prevent easy copying).

There's nothing to prevent you sampling at lower frequencies, if



The digital world left the Yamaha DX7 behind a long time ago

the limited frequency response isn't a problem. For example, 22kHz sampling gives you an upper frequency limit of around 10kHz. This would be more than enough for some applications; indeed, many sampler users prefer lower sampling rates, partly because of the slightly less accurate sound that it provides, rather like a grainy photograph (something we

slightly to leave sufficient 'headroom' – the safety margin, which prevents clipping. In truth, 16-bit systems usually emerge closer to being 14-bit – still pretty good, but at around 84dB, the dynamic range is significantly less than that of the human ear (about 140dB). A 20-bit system would give you a dynamic range of around 120dB – and that, clearly, is a major improvement.

People often use the term 'CD quality', but on some of the digital equipment I've heard, the quality is far

short of what you get from CDs. Are manufacturers simply lying or is there another explanation? ➔

discuss in our lo-fi technique feature, starting on p78) and partly because storing the sound takes up less memory.

Having multiple sampling rates should definitely be on your list of priorities when choosing a new sampler, but in other digital recording applications, you'll almost certainly want to reproduce the entire frequency range. So when looking at specs, always check that the figure of 44.1kHz (or 48kHz) is quoted.

Width isn't everything, or is it?

But hang on, aren't we missing something? What about the width of each sample? Surely that also affects the accuracy with which digital circuitry can 'trace' an analogue waveform? Indeed it does, and this brings us to the other major factor in determining digital audio quality: sampling resolution.

What we mean by sampling resolution should be clear from the diagram shown to the left. In simple terms, the smaller the slices, the more accurately they are able to represent a waveform. Make the slices too big and signal levels which fall between two end up being rounded up or down, giving you a slightly less accurate 'picture' of the original sound.

So how small do we need to get to maintain accuracy... and just what kind of scale are we talking about here? Because digital sound has to be stored in a digital format – much like computer data – we use the same system of bits and bytes to describe the size of each digital slice of our waveform. Due to the once prohibitive cost of memory and other forms of digital storage, one of the earliest sampling resolutions used was 8-bit. In fact, the legendary Fairlight and Emulator samplers used 8-bit technology.

Each 8-bit sample offers 256 'divisions' into which every digital slice is divided. In practical terms, this gives quite acceptable results. And if you've used an early sampler or an older computer, you'll no doubt be familiar with the quality of 8-bit sound. It's perfectly usable, but rather noisy and a little 'blurred', ➔



E-mu's e6400 has 16-bit sampling rate

➔ 16-bit sound is good (and a vast improvement on analogue tape), but it's by no means perfect, as was commonly believed when CD first arrived on the scene.

Because sampling resolution directly affects dynamic range (the maximum lows and highs of the signals we hear), we have to be careful about distortion creeping in. This leads manufacturers to lower sampling rates

slightly to leave sufficient 'headroom' – the safety margin, which prevents clipping. In truth, 16-bit systems usually emerge closer to being 14-bit – still pretty good, but at around 84dB, the dynamic range is significantly

less than that of the human ear (about 140dB). A 20-bit system would give you a dynamic range of around 120dB – and that, clearly, is a major improvement.



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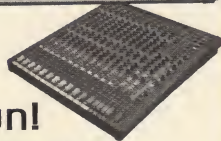
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➤ Manufacturers do tell the truth, but usually only that part of it they want you to know. For reasons I outline in the

main text, digital specifications tend to be more fixed than analogue. For example, a sampling frequency of 44.1kHz, will give you a frequency response of around

20Hz to 20kHz. But sound isn't about single specifications taken in isolation. Noise, distortion, dynamic range all play their part in what you hear. No one has

ever established a minimum standard for 'CD quality' equipment, so manufacturers are free to interpret the term any way, just as you are free to interpret their claims.

What the hell are specifications

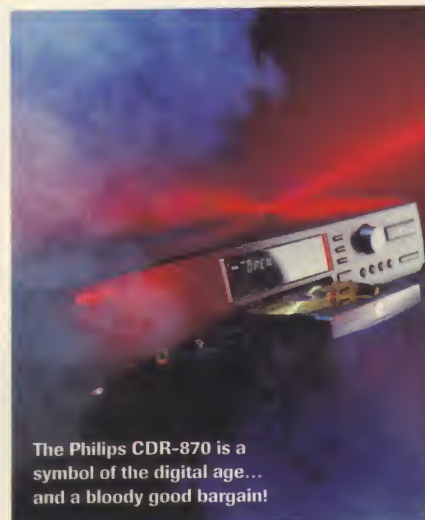
➔ though probably perfect if you're trying to capture that rough-edged lo-fi sound.

Once digital recording began to take off in the mid-80s (largely through the popularity of the CD) and memory prices began to fall,

manufacturers moved towards higher sampling resolutions: first to 12-bit systems, then to 16-bit, the format used for CD recordings. This provided a massive leap in the quality of digital sound and signalled the start of the digital age in terms of recording equipment.

Sweet sixteen... bit

First to benefit from 16-bit technology were signal processors, followed by samplers, DAT recorders, then direct-to-disk systems and, more recently, mixers. In fact, many manufacturers moved on to 20-bit and 24-bit digital recording to improve quality even further. But it's generally considered that 16-bit ➔



The Philips CDR-870 is a symbol of the digital age... and a bloody good bargain!

Q

I've been told that MIDI is better on some pieces of equipment than it

is on others; how do I decide which to buy? ➔

MIDI: a citizen's chart

How do you know if a particular control parameter can be recorded and replayed by a particular sequencer? You turn to the MIDI Implementation Chart of course. Most people find it off-putting; all the rows of strange noughts and crosses and a terminology that seems to defy rational explanation. Fortunately, though they make for a pretty dull read, MIDI Implementation Charts all follow a standard layout which, once learnt, should be universally applicable.

Most of the information they contain is unequivocal: such a MIDI message will be transmitted (indicated by an '0'); such a control parameter won't be recognised (indicated by an 'X'). And this information should present you with a clear picture, providing you already know the basics of MIDI.

To the right you'll see a typical MIDI Implementation chart, in this case for a Roland JV-880 synth module. Detailed here are some of the more interesting, and less obvious, parameters.

From the left-hand column and working down, you'll see, first of all, the Basic Channel function. "Changed" simply refers to the number of MIDI channels (1-16) which the instrument can transmit and recognise, whereas "Default" is the channel the JV sets when first activated.

The next function, "Mode", is subdivided into three sections: "Default" is the power-up mode; "Messages" lists those modes which may be accessed and changed; "Altered" is reserved for any special mode an instrument may have. With the advent of multitimbral synths and sound modules, MIDI modes such as Omni On and Off are fast becoming obsolete. Don't worry about 'em.

"Note Numbers" tells you the number and position of notes the instrument can transmit and receive, usually "0-127". But if a particular synth covers only a restricted MIDI note range, what happens to a MIDI note message received outside it? The answer lies in the "True Voice" entry which indicates that such notes are transposed up or down until they fall within the range covered by the synth. Because it can play all 128 notes of the MIDI scale, the JV-880 has no entry under this column.

How important "Control Change" is will depend largely on how deeply involved in MIDI you are. Performance-orientated devices which may be controlled in real time rely heavily on Controller messages. Sustain pedals send out Switch Controller messages, mod wheels transmit a stream of Continuous Controller data and such functions are listed under the large Control Change column.

The chart also indicates whether a device can transmit or receive Program Change messages. These appear in the next line, together with a True # entry which indicates the number of Program Change messages that are recognised.

System Exclusive is regarded by many as a can of worms they'd rather not get into and there certainly isn't room here to begin an explanation. In any case, for the purposes of examining MIDI specs, all we really need to know is whether or not SysEx data is transmitted and received. In the case of the JV-880, it is.

FUNCTION	TRANSMITTED	RECOGNISED	REMARKS
Basic Channel	Default X Changed X	1 - 16 1 - 16	Stored
Mode	Default X Messages X Altered *****	Mode 3 Mode 3, 4	Stored
Note Number	X True Voice *****	0 - 127 0 - 127	
Velocity	Note On X Note Off X	0 0	
After Touch	Keys X Chan's X	X 0	*1
Pitch Bend	X	0	9-Bit Resolution
Control Change	0, 32 X	0	*1 Bank Select
	1 X	0	*1 Modulation
	5 X	0	*1 Portamento Time
	6, 38 X	0	*1 Data Entry
	7 X	0	*1 Volume
	10 X	0	*1 Pan
	11 X	0	*1 Expression
	64 X	0	*1 Hold 1
	65 X	0	*1 Portamento
	91 X	0	*1 Effect 1 Depth (Reverb)
Program Change	93 X	0	*1 Effect 2 Depth (Chorus)
	121 X	0	*1 Reset All Controllers
	True # X *****	0 - 127	*1 Program No. 1 - 128
System Exclusive	0	0	*1
System Common	Song Pos X Song Sel X Tune X	X X X	
System RealTime	Clock X Commands X	X X	
Aux Messages	Local On/Off X	X	
	All Notes Off X	0 (123 - 127)	
	Active Sense X	0	
Reset	X	X	

NOTES:

0: Yes X: No

Mode 1: Omni On, Poly
Mode 2: Omni Off, Poly

*1 0, X is selectable

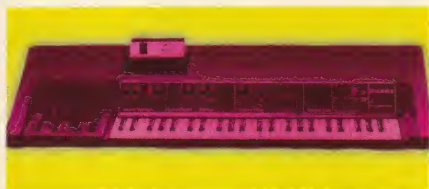
Mode 3: Omni On, Mono
Mode 4: Omni Off, Mono

The MIDI Implementation Chart of the Roland JV-880. Makes the commodities index in the *Financial Times* look riveting

System Common messages are transmitted throughout the MIDI system and do not rely on instruments being set to a specific channel to be received.

System Real Time messages are concerned exclusively with timing. Clock refers to MIDI Clock, the fundamental timing unit, while the Commands entry is for Start, Stop and Continue messages, all relevant to synchronising two devices.

Under Auxiliary Messages you'll find four functions, including Local On/Off, which is the means by which a keyboard can be separated from the sound-generating section of an instrument such as a synth; All Notes Off, which tells a MIDI device to silence all the notes it is currently sounding; and Reset (or System Reset) messages will cause a MIDI device to revert to its default condition.



The Emulator is firmly fixed in the past with mere 8-bit technology. Humph!

→ equipment gives good-quality results in most applications outside professional studios.

Needless to say, this is what you should look for in the specifications for any digital audio equipment you are considering buying. It should be clear from what I've said that sampling resolution has no effect on frequency response; it's perfectly feasible to have an 8-bit system which reproduces the entire frequency range, provide sampling frequency is high enough. But in terms of overall quality – of dynamic range, noise and general clarity – 16-bit systems represent the practical minimum for digital recording. Again, the only exception to this would be sampling, where sounds and loops are deliberately recorded at lower resolution, to produce a dirtier, 'grainy' effect.

It's simpler than you think

If you think about it, digital specs are easier to interpret than analogue ones because they're not as open to 'interpretation' by manufactur-

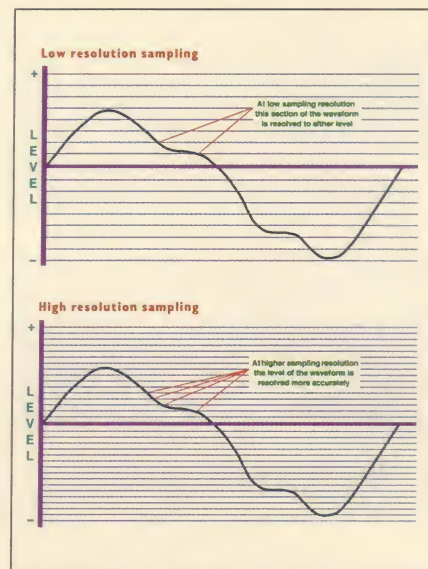
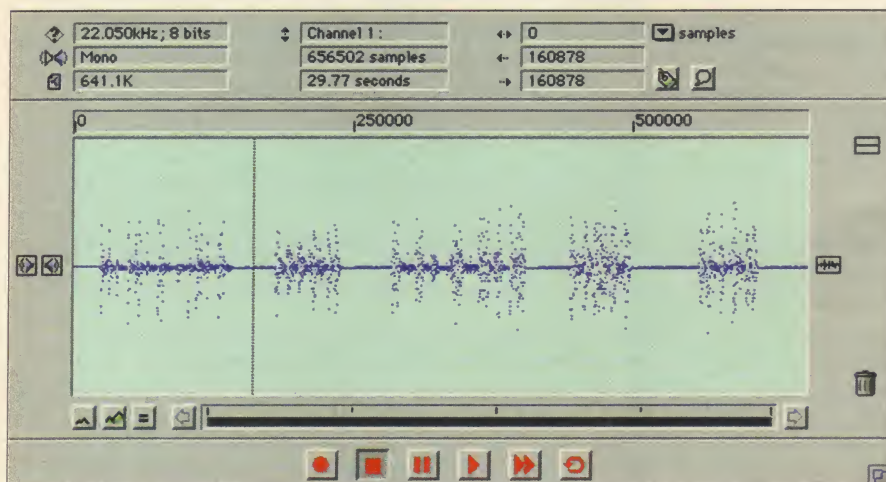
ers anxious to cast their latest gizmos in the best possible light. As we've seen, a 44.1kHz sampling rate guarantees a frequency response outside the limits of 20Hz and 20kHz. Likewise, a 16-bit sampling resolution provides a dynamic range of 96dB (calculated by multiplying the number of bits by six). And you can take this as read for all systems.

So what other specifications are we likely to encounter in digital audio systems? Well what about the business of 'oversampling' you often come across? How does that figure into the equation? One of the side effects of digitisation is a form of distortion introduced to the waveform you are sampling. It occurs because, no matter how high the sampling rate, when presented with continuously changing signals, certain levels will always fall between two steps. This 'error' in reading the signal is manifest as noise, referred to as quantisation noise; so although a 44.1kHz sampling rate and 16-bit resolution might provide you with an acceptable signal quality, the imposition of noise over the top will always impair the result.

A solution manufacturers came up with is a system of 'oversampling' by a multiple of the sampling rate (4, 8, 16, 32, 64...). This effectively increases the frequency response of the system way above that which we could hear, but in doing so, a large proportion of the quantisation noise is also shifted into the ultrasonic frequency range, lessening its presence over the range in which we listen.

Of course, how many times signals are oversampled determines how much quantisation noise is dispersed, and how much 'cleaner' the sound becomes. As manufacturers become more adept in the techniques of oversampling, we've seen rates increase up to 128 times in certain professional systems. That

Just as you were wondering what a sample looks like when it's cut up, we show you



Not a cross section of the Alps, but rather a diagram showing an analogue signal being changed to digital and back again

said, most people would be hard pressed to hear the difference between systems offering 64 and 128 times; but you know how manufacturers love to boast.

Related to the use of oversampling is the use of specially designed analogue-to-digital converters and digital-to-analogue converters referred to as 'sigma-delta' and often mentioned by name on spec sheets, usually just to confuse the hell out of us. Basically, sigma-delta conversion provides another way of forcing quantisation noise into the ultrasonic region of the frequency spectrum to keep the digitisation process as clean as possible. Of course, manufacturers have every right to include this information on their spec sheets, but given the complexity of technology, you wonder what the average person is expected to make of it. The best I can offer you is, faced with a choice, opt for sigma-delta converters. They sound better, and it's a cool name. **FM**

Nigel 'expert on everything' Lord will be back next month with yet another journey through the mystifying world of music technology.

Picture this

If you read last month's feature you may have noticed we omitted the Tascam 414 spec list. And if you find the JV-880 MIDI chart familiar (in the box on p89) that's because we put that one in last month. Confused? Well, we were. As well as getting the issue out before Christmas we were worrying about climate change and beef on the bone... and there were those new *Fast Show* catchphrases to learn. No offence...

➤ It's impossible to make qualitative judgements about MIDI devices; the interface either works or it doesn't, there are no performance lev-

els to worry about. Where the differences lie is in the range of features and parameters placed under MIDI control. Some devices will work with a much broader range of MIDI mes-

sages than others; some will transmit certain types of MIDI data, but not receive it, others will receive but not transmit it.

It's up to you to determine whether

or not a certain device implements the MIDI features you need. This, of course, is precisely why we refer to the MIDI chart in the back of a manual as an 'implementation' chart.

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Sigue Sigue Sputnik loved their Atari, but they've gone and so has the ST. **Matt Overton** surfs the Internet to see if his necrophilic tendencies can be satisfied...

Surfers' studios

Part 3: Atari ST

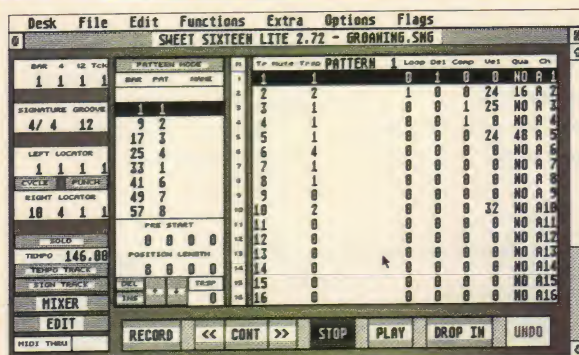
■ OH, HOW THE mighty have fallen, and how we forget their triumphs. Last issue we saw how the PC has become the dominant platform for music software, especially as far as the Net is concerned. Well, those of you with longer memories will remember the late 80s and early 90s when it looked like the Atari would reign forever.

Back then PCs couldn't do MIDI without crashing or their drivers interfering with each other or there being buss errors or... (continued on p142). Macs were too expensive, like really, *really* expensive and the only people who used them tended to be professionals or music-making graphic designers. Rich graphic designers,

that is. The next best thing, or rather, the more affordable thing was the Atari, the lovely little Atari.

MIDI? Came as standard. Monitor? Not expensive. Hard drive? Didn't need one, it ran everything from a floppy. The Atari was the ultimate in affordable music-making since it had a wide user base (virtually all programming suites had one), and some great commercial software. But would I be able to find enough software on the Net to build a complete music-making set-up? I was looking to find a sequencer, sample editor, universal editor/librarian, synthesis and compositional aid. I'd done it for Mac and PC, but could it be done? The modem starts dialling...

Sequencer



Sweet Sixteen is pattern-based and has a potential 48 tracks

Last month, when we were looking at a virtual studio for the PC we encountered the *Sweet Sixteen* sequencer and here it is again. It's a cross-platform solution to sequencing, for both PC and Atari, which uses the familiar piano-roll display although a list view is also an option. Atari aficionados won't be surprised to find that the program is pattern-based (the standard for this platform), with up to 48 tracks possible when running two patterns in parallel.

Another great feature is its cycle recording, which automatically quantises each time around without that annoying timing glitch that some commercial programs still haven't mastered. Together with the pattern function, this makes

Sweet Sixteen the perfect program for building the rhythms and basslines in dance music, and there's a mixer to boot.

Sweet Sixteen, US\$29.95

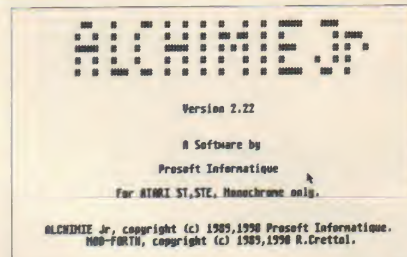
Requires: any Atari computer, including the TT and Falcon 030

e-mail: roni@mbx317.swipnet.se

Web site: <http://home1.swipnet.se/~w-11396/>

It may be nine years old, but *Alchimie Jr* has some very advanced functionality when you compare it with, ahem, Windows computers of today. It's a real-time, multi-windows and multi-task sequencer based around songs, patterns and tracks. The main drawback is the resolution: 96 internal clocks for a

The perfect dance music tool: Sweet Sixteen



Despite the simple opening screen, *Alchimie Jr* is senior as far as its specs are concerned

quarter note. (*Sweet Sixteen* offers twice this and most modern commercial software is twice as fast again.) I know this was state-of-the-art with hardware sequencers in the late 80s, but it does mean that there's a tendency for the music to sound a little robotic, though Kraftwerk aren't endorsees. In this respect, the US\$100 shareware fee seems a little steep.

Alchimie Jr V2.22, US\$100

Requires: 1040 or Mega ST/STE

e-mail: 100016.156@compuserve.com

Like that varnish they're always advertising on the TV, *Groove Analogue Sequencer Simulator* does exactly as it says on the can. Er, or something like that. GASS has tapped into the rich vein of retroism. Unfortunately the excellent *ReBirth* isn't available on the Atari, but this program is the next best thing, replicating the guts of the sequencing

Track on the CD



● Blimey! Software on the CD-ROM specifically for Ataris? Whatever next? Yep, all the programs featured in this article are also available on the CD-ROM section of this month's FMCD.

Sequencer (continued)

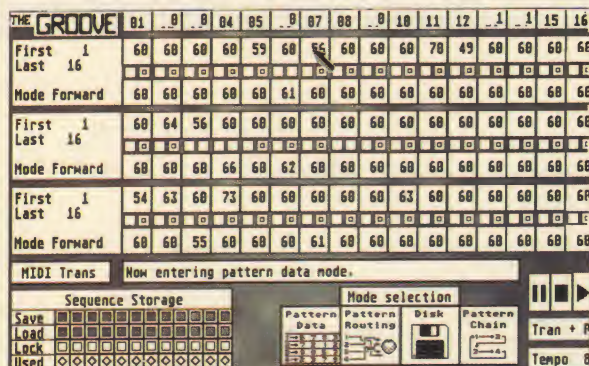
→ bit. It's pattern-based, just like the early analogue sequencers, and patterns (three tracks with 16 steps) can be chained together to form songs of up to 600 bars. The main determinant of analogue-ness is the control of iterations: how the program plays different

combinations of patterns. *ReBirth* is still the master of slide and the slightly wonky tunin' though.

Groove Analogue Sequencer Simulator, shareware

Requires: ST (of course)

Contact details: see *groove.txt* on the CD



Groove Analogue Sequencer Simulator isn't as exciting or, obviously, as powerful as *ReBirth* but it's pretty impressive

Universal editor/librarian

You're having a laugh! This was the point where it all started going a bit Pete Tong. I mean, I half expected the Atari to make a poor showing in the sample editor category, but I did think that universal editors/librarians would be your meat-and-potatoes for even the most humble programmers, what with all the menu-driven interfaces of the late 80s and early 90s. How wrong I was...

First up is *STMidEx*. In software, there's an expression for rapid development: quick 'n' dirty. But this program should be called slow and squeaky clean. It's so primitive David Attenborough is making a documentary about it. 'Nuff said.

STMidEx

Requires: ST

e-mail: kmeiere@use.com

Miditalk displays all incoming MIDI data on your monitor. So what, you're thinking... it's hardly *Unisyn* or *Galaxy*. Admittedly, but compared with *STMidEx*, it's equivalent to primeval algae sprouting legs and crawling out of the swamp. You can type in data and send it to your instrument(s) and this can be extended so that you can create your own macros, as well as load and save SysEx dumps. It's all a bit hard and painful, but if you've progressed this far anyway, it's only another small step – after poring over the MIDI spec in the back of the manual – to create command-line non-graphical profiles for your instrument.

The manual is also worthy of note as it is well written, and explains MIDI messages and SysEx dumps very competently. It was this comforting thought which sent me off to sleep particularly quickly during a rather stressful week.

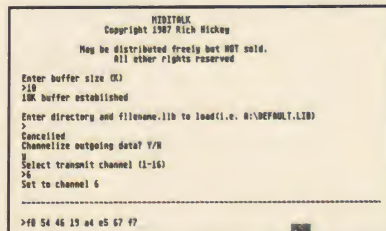
Miditalk, freeware

Requires: not specified

Contact details: see *miditalk.doc* on the CD

With *Patchlib* we're not really at the chimp stage, but we're talking more or

Miditalk: the algae of Atari editor evolution



Three steps to shareware heaven

A program has to satisfy three criteria for it to be included in *FM's* hallowed pages.

Step one: software must not be gear specific so as to be of maximum value to the majority of readers. This is most relevant to editor/librarians. Step two: well, it's got to run on an Atari of some

description, the more basic the better. It may be able to work on a Falcon but, sadly, birds of prey are more common than this model in my neck of the woods. Step three: it's got to be used as-is: no time-outs, no registrations, no 'to be implemented' dialogue boxes, no nuffink.

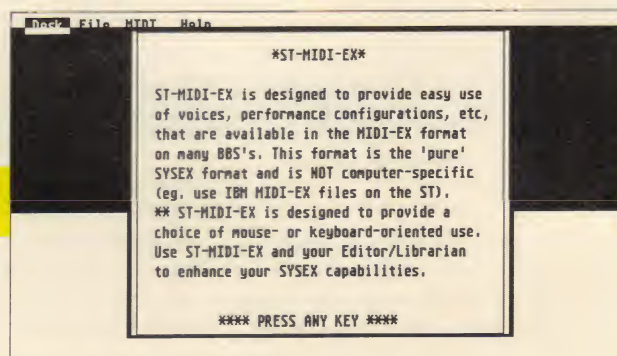
Sample editor

Tsch and, indeed, psch. Sample editor? On this platform? At this time of night? How far?

I searched and searched and managed to find everything but. I

found Lord Lucan, Wally and that Richey bloke out of the Manics, but could I find a suitable program?

Could I bugger? Null points, I say in a slightly continental accent.



Not worth the effort really: the primitive *STMidEx*

less mammalian. Its prime focus is to provide librarian facilities for Casio CZ-101 and Yamaha DX100 synths. This in itself isn't that useful unless you happen to be a user of one of the aforementioned bass monsters. And, anyway, I wouldn't have ordinarily included the program since it doesn't pass one of the three rules to shareware heaven (see box above). However, *Patchlib* redeems itself by including the source of the routines, which the author notes will make porting to other models and manufacturers less difficult (and note I didn't write more easy). This is significant since most people agree that it's the interface routines that are the most problematic.

Patchlib has some interesting functionality, not least the random creation of patches. However, you still can't actually edit your synths from your computer.

Patchlib

Requires: not specified

e-mail: ucbox!pett@socrates.ucsf.edu

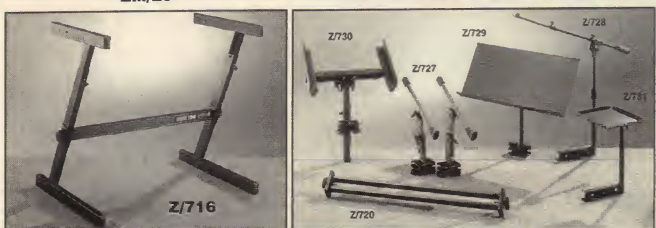
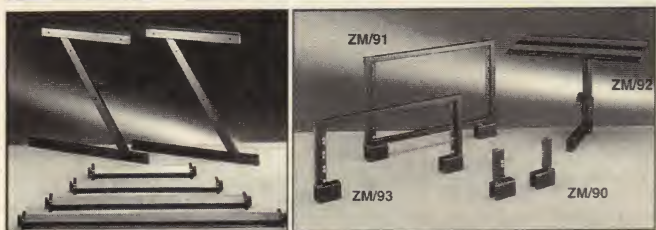
404 not found

The Web isn't crawling with Atari resources. Or rather the Web isn't crawling with Atari resources for music-making. Why? Well, I reckon it's got something to do with the fact that there aren't that many Atari's around that have connections to the Net. That's why if you want to take the acquisition of

shareware one step further, you'd be better off getting in contact with some PD libraries who'll be able to send you software on floppies or CD-ROMs for a small charge. But you'll have to pay before you play...
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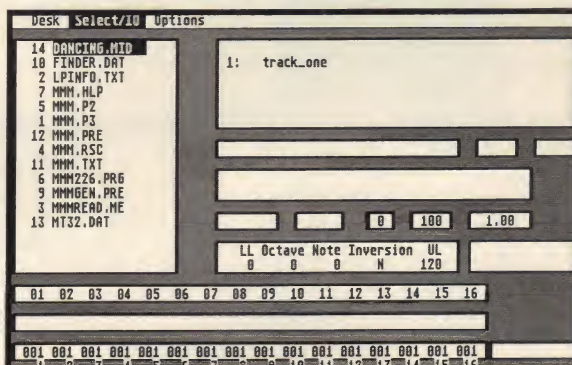
MIDI Music Maker isn't a sequencer as such, more a MIDI file player. And note the absence of the word standard, 'cos this sucker can take 14 types of files you'd care to throw at it, including specific formats for the Amiga, Mac and PC as well. If you've ever had problems trying to play music files from the Internet, well, your problems could be over. It's not that exciting, more useful for those educational moments when you deconstruct someone else's MIDI files (and if you've never done this, you should).

MIDI Music Maker V2.26, US\$20

Requires: ST with 1Mb RAM

Contact: see mmmread.me on the CD

Just one of the great features of the *Phonix MIDI Arpeggiator* is that it is a desk accessory. This means you can use its functionality from the familiar surroundings of your sequencing programming, whether it be commercial or shareware. The program is syncable to 24 clocks per quarter note, not exactly perfect so you may have to monitor your system to prevent it from overloading, though there is an offset



function which counterbalances this little problem.

Phonix MIDI Arpeggiator, US\$15

Requires: ST

Contact: see arp.inf on the CD

There's just some space for a little one and *Delay Calc* is just that. As Rolf Harris might say, "Can you guess what it is yet?" No prizes if you managed to come up with a delay calculator. This too is a desk accessory, though you can run it as a program. One function that initially seems strange is the bpm-to-Hz function. The notes explain that this is for synching LFOs, something that's possible on the Kurzweil K2000. Tempos may be entered numerically or by hitting a key.

Delay Calc V1.1E, floppyware (ie, you send him a floppy disc)

Requires: not specified

e-mail: carl@proxix.uf.se

The crazy, all-singing, all-dancing, MIDI Music Maker... Nope, it's as dull as you like

Synthesis

According to the description, *STSynth* is supposed to turn your ST into a synth, er, hence the name. Hmm, this seemed a little far-fetched and, by jingo, could I get the blighter to run? Could I flip? There's probably a program that will do the same and work out there somewhere on the Net (and I've read a review of one from PD-land (see 404 Not Found box on p94), but I sure as hell couldn't find it, despite visiting and revisiting various search engines. Still, I've included *STSynth* on the CD-ROM just in case you have the magic touch.

When shareware isn't free

You might be forgiven for thinking that the Internet is the technological land of milk and honey. You know, you join up with an Internet Service Provider and you'll never have to pay for another piece of software again (and, of course, you wouldn't be able to afford to anyway once you've received your first phone bill). But there is a difference between shareware and freeware. Freeware is free and is yours once you've got it, but shareware isn't free. If some guy's put a program on the Net and they're willing to share it, it's surely worth a few pounds in return.

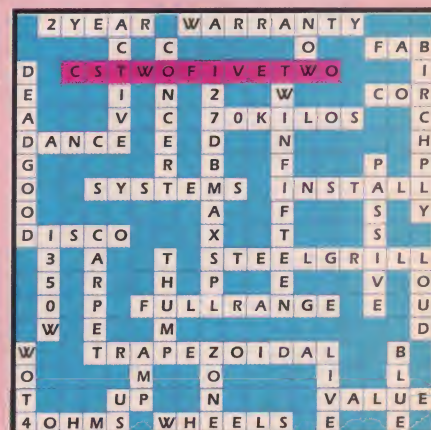
A sorry state of Atari affairs

Sadly, a below-par performance from the Atari. I was slightly disappointed and surprised. After all the Atari does have a large user base and while it's no longer the flavour of the month, I'm sure there are some very passionate advocates on the Net. Maybe I wasn't looking in the right places. But, in my defence, I did use all the major search engines so I should perhaps blame shareware authors for not marketing their wares sufficiently. And if you go to the major sites I've mentioned in the two previous instalments, well, there aren't too many links to Atari resources there.

I also cling to the hope that due to the less than obvious methods of hooking an Atari up to the Net, there isn't that much Internet usage among musicians on this platform. The continuing production of Atari peripherals and add-ons and the fact that the Falcon (and its variants) will not die is good news for all Atari owners.

Next month I'll be looking at a similarly neglected platform, the Amiga, and examining, in the light of Gateway's takeover and the recent announcement of new models, whether the situation is better or worse than that of the Atari. **FM**

Matt Overton is our man on the Net and having clocked up some miles working on the *Future Music* Web pages and on *FM* itself he bloody knows his stuff, alright?



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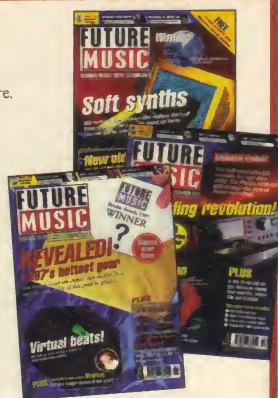
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FM 64: We get the first UK review of Philips' CD recorder and run tutorials on making your own CDs, CD-ROMs and sample CDs. Also reviews of the Yamaha MU100R, Korg Rotosphere and a new Spirit mixer, interviews with Jazzy B and Witchman, and how to build a virtual studio

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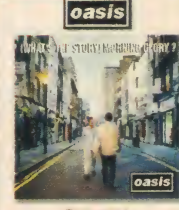
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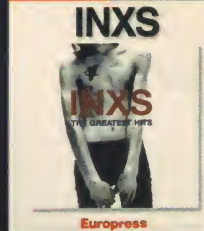
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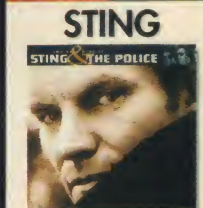
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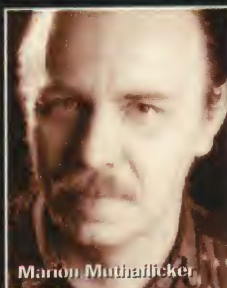
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Nice day at the Office?

Q I use my PC for work and for music, and I've recently upgraded to *Office 97* and *Windows 95*, and also got myself the latest *Cubase* too. The old version used to work fine with *Windows 3.1*, but now I'm finding that every hour or so the hard disk starts grinding away, and *Cubase* slows down to a crawl. I've checked the auto-save and it's not that, as that never takes more than a fraction of a second. What is *Win95* doing here, and can I turn it off... please? I want to take my PC out live, but having this happen in front of hundreds of people is too scary to think about.

Martin Emery, Swindon

A *Office 97* includes a feature called 'Find Fast' which keeps an index of recently used documents. To create the index it scans through a long list of files on your hard disk. This is what's causing the problem. For most people, most of the time, Find Fast is 100 per cent useless. You can turn it off by looking for the Find Fast icon in the control

panel and working your way through the dialogue boxes to make sure it's well and truly off on every single drive. That should sort you out.

Incidentally, playing live with a PC really is about taking your life into your hands. If the venue has decent lights you can get all kinds of interesting power glitches on the mains, leading to spontaneous and random crashes and hangs. If you can afford it, it's well worth getting a UPS (Uninterruptible Power Supply) to smooth out any power fluctuations. Prices start at around £200, and go up to whatever you want to spend, although for over a grand or so you'll be paying for the rather useless ability to have enough power to spare to keep the PA and the PC working long enough to finish a song, just in case your venue has a sudden freak power cut. Maybe not that useless then. **RW**

Fade to grey

Q In a bid to make my Roland XP-50 more user friendly (or indeed, any digital synth) could I use a Peavey PC1600

(or similar MIDI fader unit) to adjust many parameters in real time? Just like you can use the PG-800 for the JX-8P in fact.

Andrew Hounslea,
andrew@ashbah.demon.co.uk

A In a word, yes. That's exactly the kind of thing it's designed for. But be warned. Programming it is a bit of a performance. Unless you can find a template for your XP-50 somewhere on the Internet, you'll have to type in SysEx strings by hand, in hexadecimal. This can admittedly take a while; but once they're in there, you'll have your own customised patch controller and knob simulator.

There's one other drawback to be aware of, and that's the way that the XP-50 and other digital synths respond to SysEx messages. Changing a SysEx setting isn't quite like changing the knobs on an analogue synth. Analogue hardware is dumb and stupid and responds immediately. Digital hardware has a processor inside there somewhere, which has to think about what to do. Most times it works as expected, but once in a while you may get odd side effects, such as notes that sustain too long or cut off prematurely. So you may not be able to use the PC1600 live in quite the way you'd want to. On the other hand, if you choose your settings carefully and avoid the ones that make the XP-50 have a fit, you shouldn't really encounter any problems. **RW**

Sampled break(down)

Q I have a Pentium 60 PC with *Windows 95*, 24Mb RAM and a 540Mb hard disk. I got a Yamaha SU10 recently but I can't get the sample dump on it to work. Yes, I've connected all the cables correctly, and the SU10 seems to be ticking over, as does the PC, neatly recording the SU10's output as SysEx commands. Everything goes pear-shaped, however, when I try to send the data back to the SU10, and it tells me there is a "checksum! error". What is going wrong, and what is a checksum error?

Liam Dunne, Ireland

Why is the SU10 checking sums? Sounds like a checksum error

A bit of gentle nurturing, and a MIDI fader, make the XP-50 your friend

A It's difficult to tell exactly what the problem is at a distance like this. A checksum error is basically MIDI's way of telling you that a SysEx transmission has lost the plot somewhere. When the sampler sends the data it adds up the values of all the bytes in the message and tags it on the end. When it reads it back it does the calculation again, and if this result doesn't match the other one at the end of the file, it knows something has gone wrong somewhere; hence the complaint.

The problem with this checksum idea is that it isn't very smart. It can't, for example, say that something went wrong so many bytes into the data, or whether one or more bytes are going AWOL. So the real problem isn't necessarily apparent. And SysEx is more demanding than ordinary MIDI information because it's a long continuous stream of data. If your PC and/or MIDI interface and/or software aren't fast enough to cope with it properly then odd numbers will drop off here and there and the process won't work.

A Pentium 60 is not the fastest machine in the world and it's possible you need a faster model. But it's more likely that there's something wrong with your software or MIDI interface. In no particular order I would:

1. Take the SU10 back to the store you bought it from, or to a friend's house, and do a SysEx dump and retrieve there just to check it's working properly.
2. Try out your system with SysEx from a different synth. If you still get problems you'll know there's something wrong with your PC set-up.
3. Try a different set of MIDI leads. (This is unlikely to make a difference, but you never know.) **→**



→ 4. Try a different sequencer.

There are various shareware/freeware MIDI dump systems around, and switching to one of these may sort out your problem.

5. Make sure you turn off all non-essential software when your sequencer is running.

6. As a very last resort, try a different MIDI interface. If you're using a bargain basement-type soundcard you might want to try upgrading to a slightly better one. And if none of these solutions works I'd recommend calling in a priest and performing an exorcism. That probably won't work either, but at least you'll have tried absolutely everything. **RW**

QChip shopping

Q I have just purchased the E-mu e6400 sampler and I would like to know if I can use any other memory chips besides those that E-mu says would definitely work in its machines. Do the chips have to be DRAM or can I use EDO chips?

Robert, via e-mail



Add chips to your E-mu for that crucial extra memory... but not EDO ones

A According to E-mu UK's technical department, EDO chips would be incompatible but they do recommend that you visit the E-mu Web site regularly as details of chip compatibility for E-mu products are put on the site once they have been fully tested. Time to head to <http://www.emu.com>. **JB**

VST plea

Q I have just bought a Pentium 166MMX PC and I'm attempting to run Cubase VST V3.5 using Creative Labs' AWE64 Gold soundcard. However, I've got some problems with it. When I try to record audio I am getting noisy, distorted interference. Before I record there is no noise. It occurs when I hit the record button and there is a one-second delay in the recording. When I stop recording the interference remains until I delete the track. The click track also sounds distorted and delayed. I have made numerous calls to

Steinberg and to Creative and, on both their advice, have tried loads of possible solutions including: reducing the graphics acceleration to none; reducing the colours to 256@800x600; disabling the modem completely; making sure full duplex mode is switched on in both *Windows 95* and *Cubase*; checking the input levels are not too high; re-installing the software which comes with the AWE64 Gold soundcard; disabling the AWE64 Gold's internal synths; simply re-installing *Cubase*; installing *Cubase V3.0* (which gives the same problem); and, finally, changing the soundcard's basic configuration to 0001 in the System. And, you've guessed it, none of them worked and I still need help.

Could it be that *Cubase VST* simply doesn't work with the AWE64 Gold card? The shop where I bought the software blames my problems on the soundcard and the computer retailers not surprisingly blame it on the software. But how do I solve my problem? Where do I go? And

Digital vs analogue, times two

Mixing analogue

Q Please could tell me about the pros and cons of digital and analogue mixing desks? Any information would be a great deal of help.

Paul, ta5ian@blake.sunderland.ac.uk

A Thanks to the magic of Yamaha, punters now have a range of digital desks to choose from, at prices that compete favourably with similar analogue desks.

The original ProMix 01 (£1,999) which we gave a whopping 96% in *FM 27*, is a good choice for a serious budget studio. The 03D has some useful extra features (better EQ, compression or noise gating on every channel and an optional eight extra digital inputs) but costs over twice as much. Finally for the pros there's the 02R which has and does everything, looks the business, but

The Yamaha 02R can do it all, but it'll cost you



costs nearly seven grand. Oh, and all of them have a range of built-in effects too.

Apart from the effects, the main advantage of digital over analogue is full automation. These desks will remember every single setting you use in a mix: levels, EQ, compression, the works. The ProMix 01 has scene memories (equivalent to patch memories on a synth) and MIDI control which makes it ideal for sequencer work. You can do things like mute the inputs in a mix from your sequencer to keep the noise and hiss down to a minimum, program EQ-driven filter-like sweeps, switch effects in and out, waggle the faders up and down, and generally do everything you could ever want to do with a mixer. The others have full onboard automation memories as well, so all you have to do is drive them with time-code and you can record (and, to some extent, edit) fader and other settings as you go.

And it's almost guaranteed that once you've tried automation you won't want to live without it again. Setting up the desk for a new song takes less than a second, the faders go 'click' to their new positions in an incredibly satisfying way and all the EQ and effects settings change instantly too. Compare this to a memory-less analogue desk which forces you to write down all the knob settings by hand and then reset them by hand again; something that's going to need a decent-sized notebook and will take anywhere from five minutes to half an hour, depending on the size of the desk.

The other advantage of digital over analogue is that you get one or more digital outputs and/or inputs. Some synths (such as the Korg Trinity) can be fitted with an expansion card



The 02R's little brother, the Yamaha 03D is a more affordable solution

that will shift eight channels of audio down a fibre-optic link. If you plug this into an 03D or an 02R you'll get pristine hum and hiss-free audio straight from the synth coming up on the faders. The Soundscape HDR system can give you eight recorded channels in a similar kind of way.

So why would anyone ever want to buy another desk? In a word, the sound. Compare a mix done on a ProMix 01 with one done on a similarly-priced analogue desk (such as one from the Spirit By Soundcraft range) and there's really no contest. A good analogue desk has a much warmer, more appealing sound. You can coax a digital desk into sounding similar, but you'll need to spend a lot of money on valve-based outboard kit to get the same effect. And it's never going to be quite as good as the real thing.

In the end it's a tough call. If you use a desk professionally for jingles and remixes then a digital

who is responsible for sorting this out? Having contacted people on the Internet it seems that I'm not the only one with this problem. I really am very frustrated and disappointed. Can anyone help?

Ed Haydon, via e-mail

A Oh Ed, you are at the end of your tether aren't you? So many questions and so little time. Although at least you can find some solace in knowing you're not the only victim of this.

It might also please you to know that Steinberg is not the only music software company to find that PCs encounter problems with audio and MIDI data routing and software installation. To help the public further, the company has recently added more telephone helplines and taken on more staff. Steinberg does not blame anyone or anything as the AWE64 Gold card does actually work with VST. It is simply a problem needing a solution and here are some suggestions from Steinberg.

First of all, disable the graphics hardware completely rather than

reducing the acceleration. You'll find that 4Mb graphics cards will give you problems while 1Mb cards will probably not, but disable the hardware anyway. Open the case of the computer (having switched it off and unplugged it, of course) and physically take out the AWE64. Put it back in the slot and re-install it. By the way, VST expects the soundcard to have first priority so make sure it's sitting in the right slot for this.

Have you got any games, system alert noises, etc, that use eight-bit sounds? These will actually take over

The AWE64 Gold card will work with Cubase, it just takes patience

the AWE and flip it into eight-bit mode automatically. Not good. So, if you have any, dump them straight away.

Check if there are any old soundcard drivers on your drive. Maybe the computer originally had a different soundcard before the shop installed the AWE64 so old soundcard files ending in .DLL can be dumped.

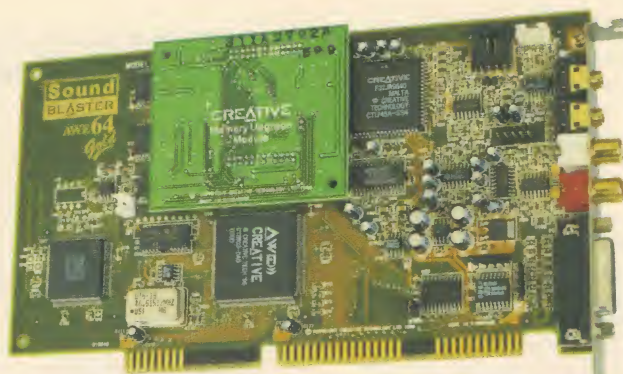
Look at the soundcard Options. Sound Input and Duplex should be ticked as should 'Show LED', but

'Open all devices before start' must be deactivated. The MIDI Manager should be deactivated and so should the Wave Grid Synth.

In VST, double-check all the Audio Menu options are correct. There are some additional trouble-shooting tips on the program's CD-ROM. Print all the Read Me files and check them against your system.

I assume you are using the audio metronome and that is why it is distorted. But if it is actually the MIDI metronome that is distorted (although you don't mention any MIDI equipment in your letter) then the problem might be down to mismatched amplification. Of course, there is the outside chance that you have bought a duff card or computer and that processor/power supply noise is being induced into the system.

With any luck, carrying out one, some or all of these checks will cure your noise. If not, phone Steinberg (☎ 0181 236 7250) with the computer in front of you, registration details to hand and a paper and pen at the ready. And if they can't help, I don't know who can! **JB** →



desk is the way to go. Final quality isn't that important, but the ability to restore the settings of a song you last looked at six months ago at the touch of a button is a godsend.

If, on the other hand, you're doing demos for yourself and have the time to take things easy, then a good analogue desk is a better idea. Besides, playing those faders live always makes for a more adrenaline-charged mix than popping out for a quick cup of tea and a fag while everything runs off your sequencer straight to DAT, with no human intervention. **RW**

Analogue, more analogue

Q I am thinking about buying an analogue tape machine but I don't know which to go for. I have looked at the Fostex R8 eight-track but think this may be too expensive as I could get away with using just four tracks. Are there any four-track reel-to-reel machines which are worthy of note (if so, what price would they be)? Also, is reel-to-reel recording much better quality than cassette multitracking? I already own a decent mixer, so if I bought something like the Tascam Porta 3 (very cheap at 150 quid) would this give me decent enough results for me to be able to release the recordings as white labels?

Andrew King, somewhere unspecified

A With the arrival of cassette multitrackers and HDR systems, the bottom has more or less fallen out of the budget multitracker market. Big studios still need multi-thousand pound systems which give sixteen tracks or more. But demo makers seem happy to get by with the convenience of cassette machines with built-in mixers these days. Besides, reels of tape are getting harder and harder to find,

whereas you can get cassettes just about anywhere. And the latter are cheaper and easier to store too.

Soundwise, there's really not that much of a quality difference between a top end multitracker and an R8. The R8 will sound slightly cleaner and clearer because the tape speed is higher. But there's not that much in it in practice. And once you've added a good mixer to the package you'll be talking about similar amounts of money for both the multitracker and R8 options. If anything the cassette multitracker combo may even be cheaper. Both the Tascam 488 MkII or the Yamaha MT8X II are relatively affordable and capable of excellent results. To be honest there's not much point in getting by with a rock-bottom budget

If you're on a budget the Yamaha MT8XII isn't as expensive as it looks

machine if you're serious about music. The recording quality on the cheapest machines isn't that great. But the more expensive ones can hold their own at the white label level, especially if you keep your music loud enough to drown out any tape hiss.

In any case, the R8 is knocking on the door of digital multitracker territory. For the price of an R8 you could get a decent-ish PC with a good soundcard and something like Cubasis Audio, or a standalone system like the Fostex DMT-8VL, or even a second-hand Alesis ADAT. All of these will give you much better sound quality than the R8. And you'll appreciate the extra four tracks. Once you start using time-code to sync a sequencer to tape, it's unbelievably easy to use up all those tracks in no time. **RW**



→ W-30 wisdom

Q I'm only 15 and I need to start producing my own music but setting up a studio on my budget is the equivalent of an adult buying a house.

I'm thinking of saving for a Roland W-30 but I need to know a bit about it. Is it multitimbral? With it, is it then possible to create complete songs with drums, bass, pads, leads and the odd vocal phrase? What is the maximum sample rate? Would compression help the quality? What's the maximum sample time/memory? What sort of edit features has it got? Is there any editing software? Are the dials on the front panel for the resonance filters or envelopes? Can they be tweaked in real time like an analogue synth? What would be the best way to add effects (I can't afford a mixer)? Can the disk drive load samples quickly during a live performance as I would like to have continuous music? Can a hard disk be fitted? When was the W-30 released and how much did it cost?

Dr Prodigy, via e-mail

A And what colour socks did its Japanese designers wear? Right. We lovingly praised up the W-30 back in *FM 39* but if you haven't got that back issue get your goggles on this lot...

The W-30 was launched in 1989 at just under £1,600. It has 16 voices of polyphony and a maximum of eight parts at any one time, and uses 12-bit sampling with floating point maths. The two sample rates are 15kHz and 30kHz. It has 512Kb memory, half of which is filled with (pretty useless) built-in samples. The maximum sample time is quoted as 7.2 seconds at full wack although the slower rate is good for grainy/grungy sounds.

Compression. If you mean audio compression, it might be useful for some samples but I wouldn't bother personally. The W-30 has a very competent onboard sequencer, a SCSI port for an additional hard drive (but it won't load and play simultaneously), eight individual and assignable audio outputs (for an external effects unit) and detailed editing facilities. Instead of using external software, Roland opted to throw in external monitor ports: mono or colour. This is the window to its incredibly complex and not very intuitive editing facilities. Sounds sampled in are organised into Waves which can be assembled into Tones. A number of tones, after editing, are assigned to a mapped and configured Patch. Sound can either be looped samples or one-shot hits assigned to any key. You can draw waveforms, loop samples, cross-fade samples, and adjust filters. It has velocity and aftertouch sensing and with time and care you can alter filters and resonance. Best to edit sounds (especially

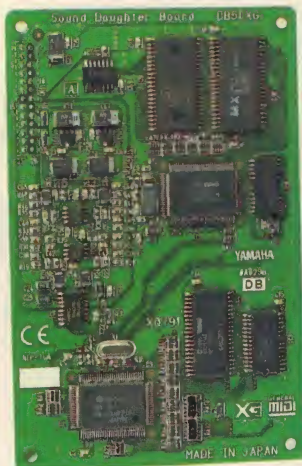
303 type sounds) to be very touch-sensitive and experiment with velocity values in the sequencer.

One or two companies make memory expansion kits and PA Decoder in Germany (☎ 00 49 521 201 7690) may be able to supply a 12Mb memory expander. The cost, Dr Prodigy? About £600. Start saving. **JB**

Card crisis

Q I use a Yamaha SW60XG card as one of my synths along with *Cakewalk Pro*. The SW60's spec sheet leads me to believe the card emulates the QS300 Workstation and can store up to 32 voices in its user memory. How do I create a voice, edit it and then store it as a user bank using SysEx code?

Nick Thompson, via e-mail



The synth that looks like a sound-card: the Yamaha SW60XG

A The SW60XG has no user memory, neither does it do a QS300 impersonation,

although it does have a TG300 mode. To program voices using SysEx you'll need to plough through the pages of data in the manual that gives you the memory map addresses and SysEx headers required. Then start writing lines of code! For more details you could download the 'unofficial' DB50XG guide from Yamaha's Web site (<http://www.yamaha.co.uk>). And while you are there, take a look at *XGEdit V2.5*. This program gives you everything you need to create original sounds on most XG boards plus a library facility. Download it for free and try it out. I'll bet you'll register. **JB**

Killing CS1x confusion

A Like me, several readers want the maximum out of their CS1x. JB's response to

Mo Nimal Patal's query in *FM 61* was an over-complex answer to a simple question. Yes, you can have simultaneous access to all 16 MIDI channels in Performance mode and

Retro Roland? Ah, ripper, mate

Q Greetings from Oz. I am try to source a CV-to-MIDI adaptor for my Roland SH-09. I know that Kenton Electronics is probably the right supplier to get in touch with, but I only have a British contact number for them. I would really appreciate their e-mail address or the name (and number if possible) of the Australian equivalent. Thanks.

Kevin Brotherton, Australia

A Easy. Kenton Electronics is indeed the company to talk to.

Not only will they supply you with a comprehensive MIDI kit for the SH-09 but they also have a Filter Socket kit for the

beast. Assuming you are fitting it yourself, prices in the UK are £175 for the MIDI kit and an extremely moderate £11.75 for the filter.

Down in Oz the Kenton dealer is Sound Devices, which you'll find at 256 Sussex Street, Sydney, NSW, Australia 2000. Call (00 61) 2 9283

2077 and ask for

Craig Sue. And

the e-mail

address for

Kenton is

sales@kenton.co.uk. **JB**



"Play yer digeridoo, blue, play yer digeridoo. Ah, MIDI me up to the CPU, blue, just play me digeridoo. Altogether now..."

Illustration: Sticky Paws

need not be restricted to XG sounds on channels 5 to 16.

If you want one of the juicy component voices used in Performances on any of these channels, simply use Ctl=00, value=63 (selects Performance voices); Ctl=32, value=bank number (0-11); Pgm=component voice (0 to 128). Select voice per channel according to page 12-13 in the manual. OK, effects are only reverb and chorus on these channels, but you can't have everything! I hope this helps budget conscious readers like myself.

John Carwithen, Cardiff

Thanks John. Obviously it's difficult to give the perfect answer to a query in limited space, but we always welcome other opinions from readers. Makes for a public-spirited few pages! **JB**

Find me a bass player!

Q I want a straightforward bass sound, like a Fender Precision or Rickenbacker. Most sound module presets lack the attack and punch you get from a real bass, and I want to get as close to the real thing as I can through MIDI.

E L Rigby, Sparkbrook, Birmingham

A Look no further than the Alesis NanoBass: squillions of bass sounds (well, quite a few) including lots of electric and acoustic ones, for only £249. Don't forget, authentic basslines are not just about timbre; dynamics and compression, slides and bends, swing and groove are all necessary to make them hum. Sound Technology, the Alesis supplier for the UK, can be contacted on 01462 480000. **RW FM**

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Demos

**Demo Derek plucks five
cheery hopefuls from his
bag of tapes and chucks
the rest away, sort of...**

THOSE WHO ALSO SERVE...

It's difficult choosing the demos to go on the disc. We get hundreds of tapes every month and only the very best make it on to the CD. Here, in our own inimitable way, we salute those who also serve...

Paul Handley (mad stuff, interesting sounds and good production); **John Butcher** (cool analogue antics, nice filtering); **RM2** (super-fat sounds, smart beats, muddy production); **Crystallized** (smooth electronica, noisy recording and lacking bass); **Eclipse** (rough recording, some good ideas, the R Miles bits are naff though); **A&G** (thin production, commercial sound, how about some vocals?); **The Restless Pioneers** (lousy recording, a few smart ideas, promising vocal); **X Zen Tricks** (not much happening really, quite pleasant, needs more elements); **Ripe** (crusty production, good potential if recorded better); **Robert Ellison** (kind of swingbeat Tricky, very well put together); **Wrecking Crew** (slack sounds, extreme pan, but an interesting effort); **Purefunk Designs** (string parts are good, excellent cymbal loop, another really tinny recording lets it down); **Freq. Chamber** (well programmed, excellent ideas); **Nuclear Mysticism** (good build-up, sounds like Orbital); **Sepia Tinted** (drum programming all over the shop, use your quantise!); **System Jib** (not quite there, needs more of everything); **Paragon** (cheese pop hell); **X-sposure** (beats are too heavy, particularly the snare drums, nice strings, shit name); **Mark Badham** (blank tape); **Luna** (not much to say); **JNS** (excellent programming, samples a bit truncated and loud, dry mix); **Too Proud** (good programming, naff trumpet melody, vocals a bit loose); **Bjorn Fogelberg** (well produced, dated sound, quite derivative); **Subwave** (trance-techno manoeuvres, not bad); **Colin Mansfield** (lush organic ambience); **Francois Hays** (superb production, very atmospheric, soundtrack music); **MGW** (moody stuff, crappy vocal); **Finnische Metzgerei** (deeply mad); **Harb** (apocalyptic techno oddness); **Herman Neutic** (test card jazz-funk); **Tomorrow's Child** (passable New Order pastiche, like it); **Scooter** (primitive); **Wizzer** (not bad, a bit lacking in ideas); **Greig Watts** (nasty, cheesy arse, you could be a Belgian Eurovision Song contest entry); **Enzyme** (dark drum 'n' bass, interesting second track); **Nebula** (distorted recording, tracks not bad); **Stef Goodchild** (loads of smart elements, piano line, trumpet, synth vox etc, vocal sample's a bit illegal though, good collection of tracks); **SP Blagg** (so-so, very 80s vocal); **Palindrome** (prog-tech, well programmed/produced); **The Magister** (atmospheric vibe, most absorbing); **MorzoX** (slick Italian break-beat soul); **Upset** (damn noisy tape, excellent beats, the distortion is a bit much and it needs a bit of structural tidying up).

05 Peyote Train The Darkest Follow (Spooner)

Equipment: Acoustic bass and guitar, Akai S3000XL, Atari running *Cubase*, Audio-Technica 4033 mic, Behringer Composer, Digitech Studio Quad, Mackie 1604 VLZ

Personnel: Marcus Spooner

The track

Dark, melodic weirdness is the order of the day in South Londoner Marcus Spooner's excellent track. Combining unlikely elements to produce a captivatingly spooky piece that lies somewhere between Ry Cooder and Dillinja, *The Darkest Follow* hits the spot both for originality and production.

Having played in the live version of *Peyote Train*, a full band, for some four years now, Marcus decided to put together his current set-up a year ago to work on non-vocal, sampler-based tracks. His approach is still fairly song- and live instrument-orientated though, as he explains: "Coming from a band background, I don't go in too much for mad bleeps and 'unheard' sounds; it's more about the riff, hook bassline or whatever."

The track kicks off with short-delayed classical guitar picking and acoustic bass chords, suggesting a mellow, sound-

track-type vibe, with a spacious, heavily reverbed trip hop beat bringing in the bassline proper and a recurring nylon-strung acoustic motif. The bass is a near-sub boom that tends to 'suggest' the bass notes rather than clearly defining them, with the occasional fretless slide punctuating sequence endings. Extra, offbeat snare and kick drum shots drop in steadily, giving the track a drum 'n' bass flavour, and a gated pad brings in a full, double tempo rhythm, joined by a classic booming bassline and smooth analogue squelches as the track develops towards a full-on drum 'n' bass affair with growling, gloomy bassline. A further breakdown returns to a crusty hip hop break and then it all kicks off again.

The programming and source sounds in this track really are special, and the structure is broadly varied without being disjointed. In all an excellent endeavour with an interesting fusion of sounds. Definitely worthy of a commercial release.

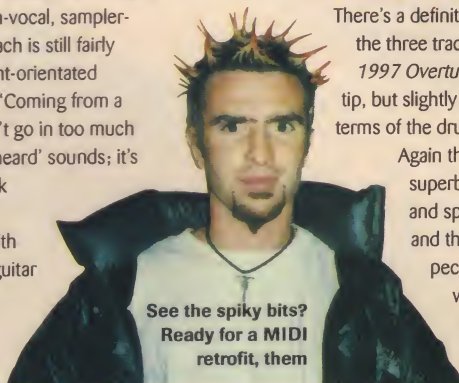
The demo in full

There's a definite continuity between the three tracks, with *Odyssey* and *1997 Overture* following the dark tip, but slightly more conventional in terms of the drum 'n' bass genre.

Again the programming's superb, with choice loop cuts and splices and tasty filtering, and there's always an unexpected surprise waiting within the tracks.

Marcus:

0181 871 9092



See the spiky bits?
Ready for a MIDI
retrofit, them

07 Arksun Voyage Of Arksun (Rapaccioli)

Equipment: AWE 64 soundcard, PC running *Cubase*, Roland JV-30

Personnel: Laurence Rapaccioli

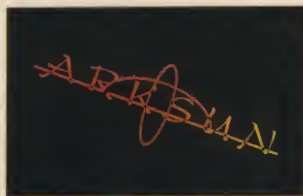
The track

21-year-old Laurence Rapaccioli has been composing music since he first learnt to play the melody from Axel F (you know: that irritating line from *Beverly Hills Cop*). Thankfully his taste soon progressed to Oakenfold-inspired club tunes, and it's this area that he's been concentrating on for the past few years.

With just a Roland JV-30 and an AWE 64 soundcard, Laurence has created some fine tracks, from which *Voyage Of Arksun* stands out. Created in about two-and-a-half hours, the results are impressive. Opening with a pad sound from our very own *FM Ultimate Sample Collection* CD, the bulk of sounds used on Laurence's track come courtesy of the AWE 64, with the JV providing little but cymbal sounds and padding. *Voyage Of Arksun* is a very

well put together progressive house take, with all the ingredients of a minor club classic. Littered with filtered, gated pads, synth pad washes, syncopated analogue riffs, drum roll builds and an excellent evocative flute riff the only faults are attributable to lack of resources. Flowing seamlessly between lulls and crescendos with every crowd-pleasing device in the book and more besides, it's little wonder that Arksun has drawn

the interest of Paul Oakenfold himself who, after hearing one of Laurence's demos, requested a DAT copy to play at Cream. A second offering secured a meeting with Oakenfold, and Laurence is currently working on a third batch of tracks. Perfecto beckons!



Arksun, an Oakenfold favourite...

The demo in full

Given his ludicrously limited gear, the tracks on Laurence's demo are a triumph of potential over limitations. Without the aid of a mixing desk, compression or EQ he's managed to create four great tracks. All fit into a vaguely house/trance style, with the second track *Takeoff* implementing busier beats and ambient characteristics while retaining the gating and filtering touches of *Voyage*.

Laurence: 01453 860285

06

Digger Tightens In The Turn (Hanson)

Equipment: Roland JV-1080, Roland S-750, *Sample Cell II*, Korg T3, Mackie mixer, Opcode *Studio Vision* software

Personnel: Arthur Bo Hanson

The track

North London-based Arthur Bo Hanson's track *Tightens In The Turn* comes from a selection of tunes assembled in his home studio over October and November of 1997. Essentially a melodic techno piece, there are some tasty twists and turns within the track that mark it as the work of a very promising composer.

The opening section uses an atmospheric vocal phrase and synth arpeggio, joined by a heavily reverbed violin, and initially you'd be forgiven for expecting an ambient chillout affair, but the faded-in sampled loop moves *Tightens...* off in a different direction, following a skanking, Massive Attack vein. The addition of a staccato bass line and four-down kick shifts things yet again, and we're into Underworld territory before you know it as mangled vocal samples and stop-delayed beats add

colour to the proceedings. The flanged percussive sweep works very well indeed, building the intensity of the track and tying in some of the less fluent changes.

The JV-1080 has obviously been caned for sounds, with one or two veiled presets that the anoraks will spot, but there are enough edited voices and samples to maintain an individual over-all sound. As far as production goes, Arthur's got it pretty sussed; bearing in mind the relatively rudimentary nature of his home studio, he's managed to wring out a fine sound with some classy touches, and with excellent use of effects and panning to add space, there's not much that separates this track from a pro-level release.

Arthur: 0181 883 2073



Hmm, Bo Hanson – wasn't that a bloke from Norway who did a Tolkien record?

08

Borax Rainbow Around The Sun (Borax)

Equipment: Behringer Combinator and Ultra-Curve, E-mu e64, Ensoniq DP/4+, Roland JV-1080, Soundscape hard disk recorder, TC Electronic M2000, Yamaha 02R, Yamaha CS1x, Zoom 8080

Personnel: Leslie Laasner, Janek Murd, Paavo Eensalu, Marek Murd

The track

Estonia is home to eclectic four-piece Borax, whose mixed bag of influences includes The Doors, Burt Bacharach, Hi-NRG disco and Kraftwerk. Given that selection, you can assume this track's a composite affair, and you'd be right. Summarising their music as they do does little to clarify matters: "After three years of distorted guitars, vintage Eastern bloc electric organs and vinyl, the house that Borax built keeps being redecorated. The all-guitar tracks are torn apart, restudied and translated into the 'laser funk' language." Hmm.

A coupling of hideously distorted guitar lines and sweet bell-like xylophone arpeggios provides the unusual introduction to this category-defying track, and gives little indication of what's to follow.

Gently pulsating synth bass notes and ambient noodlings swiftly follow, and then *Rainbow Around The Sun* (a crap title) flies off into a four-down kick, rolling snare and jazz-funk electric bassline. It gets weirder though, with the addition of an improbable indie-style flaky vocal which, amazingly, works a treat. Throwing in some house piano, reversed guitar frills, filtered drum rolls, gated synths and octaved vocal harmonies completes the picture, with later breakdowns incorporating multi-layered vocal delays, a wonky, but cool guitar solo and a scale-straddling electric piano improvisation. Mad combinations that seem, against your expectations, to conspire to make an interesting strain of music.

The demo in full

Four tracks in total make up Borax's demo, and the quirkiness is in them all. *Sirius* mixes

disco bass and beats, a squelchy 80s synth lead line and droning, choral voices.

Sunshine Boy kicks off with a jazz

bassline and adds busy beats, Hammond-style swirling organs and a

sitar emulation. There's some-

thing strangely uplifting about the Borax sound, and though many of their tracks are a confusing at first, they begin to make sense a few bars in.

e-mail: Janek.Murd@mail.ee



SEND US YOUR DEMO...

Come on. Don't be shy. Share your demo tracks with us and you could be heard by thousands of FM readers around the globe. Just mail in the **tape** to us, along with any relevant **literature** and **pictures**. Please, no more than **FOUR** tracks on a tape and **put a name and phone number on the cassette itself, not just on the box**. We prefer tapes, so **don't** send in CDs, DATs or vinyl. Tapes cannot be returned, so make sure you keep the master. If we like your stuff, we'll probably ask for a digital copy later. Send your tape and the form to:

Demos, Future Music,

30 Monmouth Street, Bath BA1 2BW

Band name _____

Equipment used _____

Influences _____

Contact name _____

Address _____

Phone number _____

09

DJ Daze Warp (Blair)

Equipment: Akai S2000, Atari running *Cubase*, Digitech Studio Quad, Yamaha mixer, Yamaha CS1x

Personnel: Anthony Blair

The track

Yeah, yeah, Tony Blair.. Far be it from me to labour old gags, let's concentrate on the track instead. A simple piece, with only a handful of elements in play, the drum 'n' bass flavour of *Warp* employs a stripped-down beat of the type that tends to make this style more accessible to those confused by busy rhythms. Carried by a 'classic' two-chord pad and a pretty standard sub-bass line, the fun begins when Anthony lets loose with the filtering. The rhythms come to life with sweeping, distorted beats while a spooky, horror flick-style motif also gets some light filtering. Later, blunted stabs add contrast a little high in the mix, with some cool delay effects for sonic interest. The distorted analogue bass, courtesy of the CS1x, makes a neat contrast to the sub-bass, taking on a pseudo-lead line role later on. With the tasty breakdowns and well thought-out gaps, the picture is complete. In all a competent effort which, with the addition of some 'extras' such as vocal samples or perhaps a hook, would sit happily with signed releases.

Anthony: 0161 860 4679

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"Your review of the Aria 615 was spot on. I tried it, loved it, bought it and I'm over the moon with it. Thanks."

D.Rees, Merseyside

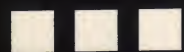
"You got me! After your review of the Pandora PX2 I had to buy it. I'm not disappointed...I know I can always rely on the reviews in Guitarist."

D Richards, Hants

"Who ever thought of putting the reviews on the CD so you can hear what the kit sounds like as well as read about it should be hailed as a hero...Great magazine"

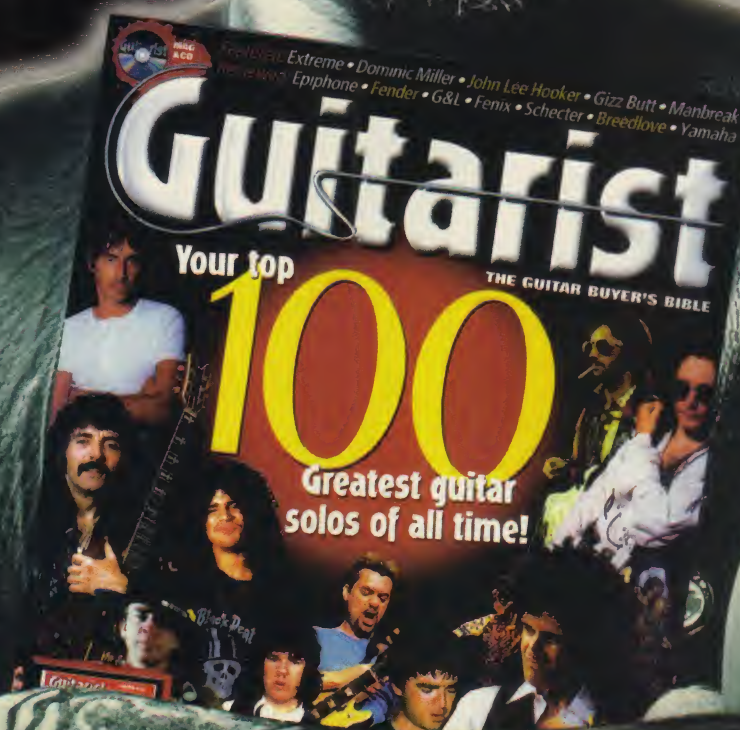
P Scott, London

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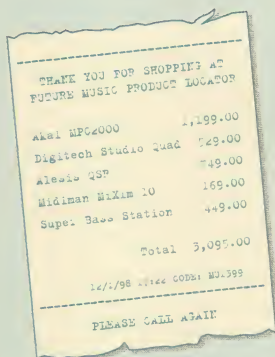
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PLUS! AL PACINO INTERVIEW

Buyers' guide

Welcome to Buyers' guide. The next ten pages are designed to help you buy all sorts and any sort of music gear. We list *FM*'s top five effects units; give you basic buying advice; list the year's gear reviews; recommend some studio gear for making dance music; include a comprehensive index of gear available; give you company contacts and e-mail addresses; *plus* we include hundreds of reader ads...



Studio shopping lists the most expensive studio gear, p112

Contents

The year in gear 112

Where we try to make sense of a year's worth of *FM* gear reviews. If you want to gear your studio towards making dance music, we show you how; we offer basic buying advice; we list and re-rate our five best effects units of the past year and also include the Product Review Locator, an index of everything we've reviewed in the last 12 issues of *FM*

Gear index 114

A complete listing of all the music gear available at the moment. The index comes in three parts: Studio gear which we cover this month; Sound gear which will appear in the next issue; and DTM & MIDI which returns in *FM* 68

Company contacts 117

Industry phone numbers and e-mail addresses giving you the chance to order gear or get advice from dealers, distributors, record companies, manufacturers and marketing companies

Marketplace 118

The best free music reader ads service in the UK, this is where you can buy or sell second-hand gear from mixers to MIDI leads, advertise your musical talent, flog your demos or get help from other musicians



One of our favourite effects units – the Zoom 1201 – in *FM*'s Top five on p112

KEYBOARDS/SYNTHESIZERS

Includes all keyboard synths, including workstations

Make	Model	£Price	Multi	Poly	Description
Alesis	QS6	949	16	64	Affordable synth featuring Quadrasynth sounds
Alesis	QS7	1,299	16	64	QS synth with 76 keys and a few added extras
Casio	GZ-500	399	16	32	61 key GM keyboard with speakers and pitch bend wheel
Clavia	Nord Lead Classic	999	4	4	Physical-modelling synth recreating analogue sounds
Clavia	Nord Lead 2	1,495	4	16	As above, but new, shiny and improved
Doefer	A100	1,995	n/a	n/a	Modular system – guide price only. More details from
Ensoniq	KS32	1,599	16	32	Machine with features of SQ2 and weighted keys

The inexhaustible Gear index lists all available DTM & MIDI gear, p114

East-West UK 01273 736733

e-mail: eastwestuk@dia1.pipex.com

Electric Music tbc

Electronic Arts see Meridian Software

Emagic see Sound Technology

EMC see Newtronic

E-mu Systems 0131 653 6556

Web site: <http://www.emu.com>

Technology 0181 994

Get in touch, using our industry contacts, p117

Keyboards

Alesis QuadraSynth 64-voice polyphony, 76 keys, with box and manuals, home use only, excellent condition £520. Tel 0181 964 0631

Alesis QuadraSynth mint condition, boxed with manuals, "a bewildering array of sounds and effects" (*FM* 19, 93%) £550 ono. Tel Ian on 01235 524098 after 5pm (Oxford)

Alesis QuadraSynth mint condition, with extra sounds on disk £600. Tel 0181 444 4343

icaSynth immaculate, home u

Check Marketplace for excellent second-hand buys, p118

The year in gear

This is where we make good use of a year's worth of *FM* gear reviews, giving you loads of useful buying advice. In Studio shopping we recommend a cheap(ish) way to make dance music in your studio. We also list the year's five best effects units, give you basic buying tips and index everything we've reviewed in the last 12 issues...

Studio shopping: techno

So you've got about three grand to spend and you want a cache of machines that's going to get you serving up full-on woofer-blowing dance music in an instant. Here are our suggestions; hold on to those horns...



↑ At the heart of the system, you need a sequencer. The Akai MPC2000 (£1,199) looks good, you can take it out live, it's got onboard drums and a sampler. The Chemicals swear by theirs



↑ An effects unit to add reverb and delay, essential for trancey sequences: the Digitech Studio Quad V2 should sort you for £529

↓ A sound module, packed with fresh sonics for those anthemic themes, hed noizes and blinding basslines: the Alesis QSR will do the business. £749 well spent, we say



← Hook 'em all up and shove 'em through one of these: a simple, no-frills Midiman MiXim 10 and it's only £169



↓ Nothing like a little analogue acidity to add bite to the audio cocktail, and the Super Bass Station cuts like a knife for £449



THANK YOU FOR SHOPPING AT FUTURE MUSIC PRODUCT LOGICATOR	
Akai MPC2000	1,199.00
Digitech Studio Quad	529.00
Alesis QSR	749.00
Midiman MiXim 10	169.00
Super Bass Station	449.00
Total	3,095.00
-11/98 0122 0001: M0399	
PLEASE CALL AGAIN	

FM's Top Five Effects

You've got all your gear but you need a special sound; something weird, something funny, something dirty. You need some effects...

1 DIGITECH STUDIO QUAD V2 (£529)

Reviewed *FM* 56, 90%
This is so good it gets a mention in *Studio shopping* as well

2 ZOOM 1201 (£99)

Reviewed *FM* 61, 90%
It's under a ton, it has no MIDI, but it can do so much. Buy one! Buy many! And use that 'beach transistor' setting as if your life depended on it

3 YAMAHA REV500 (£265)

Reviewed *FM* 55, 83%
Quality halls, chambers and canyons at a price you could fit in a small cupboard. All that SPX history, direct to you, 1997 style

4 ENSONIQ DP/PRO (£999)

Reviewed *FM* 63, 80%
At the other end of the scale there's this. Not much change from a grand but some serious parallel processing

5 ZOOM 507 (£99)

Reviewed *FM* 59, 93%
Despite the high mark this just slips in because it's basically the 1201 (no. 2) in a different package

Next month: Signal processors

Buying advice

Picture the scene: you want to buy a new synth or an upgrade to your software sequencer you don't know how? To the beginner using a keyboard they bought from Comet or the lucky b'stard who inherited their gear from an uncle with a dicky ticker – and a massive studio – this might sound a rather banal question, but to those of you who've struggled

with mail order catalogues, or fought off over-eager salesmen in PC World you'll understand.

We've spent the rest of the mag telling you *what* to buy, now we advise you where to buy it from.



Shop stop

This is the obvious choice for buying music gear: you get to try different models, see the size

and make your mind up from the results. Make your way for your local music equipment dealer who'll hopefully have plenty of stock to test and be knowledgeable enough to offer you some good advice.

A couple of tips: duck and dive to avoid being sold extended warranties. As discussed in last month's *Buying advice*, you'll want to upgrade your gear before the

warranty runs out and it'll probably come with a one-year guarantee anyway. Also, don't be afraid to barter. OK, it's not a Turkish bazaar, but you'd be surprised how much you can knock down a price.



Mail order

Many people will balk at the thought of ordering gear over the phone, without even testing it...

Product review locator

Synths, samplers & keyboards

Manufacturer	Model	Description	£	Rating	Issue
Alkal	MPC2000	MIDI production centre	1,199	77%	56
Alkal	Riff-O-Matic U40	Sampler/recorder	149	78%	62
Alkal	S20	Phrase sampler	499	85%	62
Alkal	S2000	Sampler	799	80%	62
Alkal	S3000XL	Sampler	1,499	89%	62
Alesis	NanoBass	64-voice stereo bass module	249	88%	61
Alesis	NanoPiano	64-voice stereo piano module	339	83%	60
Alesis	QSR	Sound module	749	85%	58
Clavia	Nord Lead Classic	Virtual analogue synth	999	82%	59
Clavia	Nord Lead 2	Virtual analogue synth	1,495	85%	60
E-mu	Cameo	Latin sound module	899	75%	59
E-mu	e4000	Sampler	1,999	90%	62
E-mu	ESI-4000	Sampler	1,199	88%	62
E-mu	Planet Phatt	Swing sound module	899	80%	56
Ensoniq	ASR-X	Performance sampler	1,199	88%	62
Hammond	XM1	Sound module	799	75%	55
JoMoX	XBase 09	Drum machine	699	75%	58
Kawai	K5000R	rack-mounted additive synthesis module	999	80%	61
Korg	Z1	Multi-oscillator synthesizer	1,699	90%	61
Novation	Super Bass Station	Bass synth	449	91%	59
Peavey	Spectrum Bass II	Bass synth module	349.95	62%	58
Quasimidi	Rave-O-Lution 309	Synthesizer/arranger	649	90%	57
Quasimidi	Rave-O-Lution 309 upgrades:				65
		Drum&Percussion expansion	99	90%	
		Synth expansion	99	89%	
		Audio expansion	149	91%	
Roland	GR-30	Guitar synth	649	87%	55
Roland	JP-8000	Synthesizer	1,199	94%	59
Roland	JV-2080	Synthesizer module	1,399	94%	55
Roland	M-DB 1	Bass and drum module	399	79%	55
Roland	V-Drums	Electronic drumkit	2,599	88%	65
Waldorf	Microwave II	Synth module	999.95	77%	59
Yamaha	A3000	Professional sampler	1,299	90%	62
Yamaha	AN1x	Virtual analogue synth	899	90%	59
Yamaha	MU90R	Synthesizer module	549	88%	56
Yamaha	MU100R	Sound module	849	90%	65
Yamaha	QY70	Portable music sequencer	449	85%	60
Yamaha	SU10	Pocket sampler	299	79%	62

Effects & signal processing

Manufacturer	Model	Description	£	Rating	Issue
Alesis	NanoCompressor	Compressor/limiter	149	83%	55
Alesis	Wedge	Desktop master reverb	449	75%	63
Arbiter	dbx 266A	Stereo compressor/gate	229	81%	61
Arbiter	dbx 286A	Mic preamp/processor	229	79%	61
Digittech	Studio Quad V2	Multi-effects processor	529	90%	56
Digittech	VOFX	Vocal multi-effects processor	249.95	73%	60
Drawmer	MX30	Stereo compressor/limiter gate	229	78%	59
Ensoniq	DP/Pro	Effects processor	999	80%	63
Interactive Light	Dimension Beam	MIDI controller	349	66%	58
Joemeek	Prochannel VC3	Mic pre-amp, compressor, enhancer	299	88%	55
Notron	MIDI controller		699	73%	58
Mutronics	Mutator	Filterbank and envelope processor	781.33	80%	58
PreSonus	Blue Max	Compressor	189	80%	61
Sherman	Filterbank	Filter module	449	75%	57
Symetrix	606 Delay F/x Machine	Dedicated digital delay	599	68%	60
TechnoMage	LIFE	"Little Infinite Frequency Expander"	129	63%	58
Viscount	Gammaverb	Reverb processor	118	68%	64
Waldorf	Miniworks 4-pole	Filter module	269	80%	57
Yamaha	GS0	Guitar-to-MIDI converter	550	85%	57
Yamaha	REV500	Digital reverb	265	83%	55
Zoom	507	Digital reverb	99.95	93%	59
Zoom	1201	Reverb and multi-effects	99	90%	61



★ denotes FM Platinum or Best Buy award winner



Desktop music & MIDI

Product	Platform	Description	Distributor	£	Rating	Issue
AVM Apex	All	Soundcard	Et Cetera	299	83%	65
Cakewalk Pro Audio V6	PC (Win 95)	Sequencer software	Et Cetera	329	90%	65
Cubase VST Score V3.5	PC	Sequencer software	Harman Audio	499	88%	65
DART	PC	Sound improving program	Et Cetera	99	90%	61
DB50XG/SW60XG	PC	Soundcards	Yamaha	129&149	85%	65
Emagic Audiowork8	All	Digital audio card	S'nd Tech'gy	499	88%	59
Fastlane	Mac	Interface	Mark/Unicorn	59	88%	61
Galaxy Plus Editors V2.1	Mac	Patch editor & librarian	SCV	299	73%	60
Koan X	PC	Composing software	SSEYO	33	79%	55
Logic Audio Discovery	Mac	Sequencer with audio	S'nd Tech'gy	269	84%	55
Logic Audio V3	PC	Sequencer software	S'nd Tech'gy	399	83%	65
MotU Unleash V1.14	Mac	Patch editor & librarian	MusicTrack	279	88%	60
Multimedia Magic	PC	PC remote controller	Animax	35	90%	63
Music File	PC	CD-ROM music database	File Productions	14	74%	61
Newtronic Techno/Dance All	All	Dance construction software	Newtronic	30	70%	55
Newtronic Trip Hop	All	Dance construction kit	Newtronic	20	89%	55
Reality	PC	Software synthesizer	Wersl	349	73%	63
Rebirth RB-338	All	303/808 emulator s'ware	Steinberg	149	93%	59
SCP-55	Laptop PC	Soundcard	Roland	249	68%	65
SoundBlaster AWE64 Gold	PC	Soundcard	Creative Labs	149	78%	65
SoundBlaster AWE64 Value	PC	Soundcard	Creative Labs	79	70%	65
SoundOver V1.5.7	Mac	Patch editor & librarian	S'nd Tech'gy	179	83%	60
Sound Studio Gold	PC	Sequencing software	evolution	149	80%	58
Terratec EWS64 XL	PC	Soundcard	Terratec	399	83%	65
Turtle Beach Fiji	PC	Soundcard	Et Cetera	349	80%	65
Turtle Beach Pinnacle	PC	Soundcard	Et Cetera	449	80%	65
T.B. Pinnacle Project Studio	PC	Soundcard	Et Cetera	599	90%	65
Virtual Waves	PC	Software synthesizer	Serious Audio	169	73%	63
Vision 3.5 Deluxe CD Ed.	All	MIDI & audio sequencer	MCM/CDC	\$495	81%	57
Voice FX	PC	Voice processor	Serious Audio	25	80%	63
X-Pose	Mac	Visual sampler	Steinberg	449	80%	55
Zero-X V2.0	Atari	Sample editing software	System Solutions	169	75%	64

Recording

Manufacturer	Model	Description	£	Rating	Issue
Alesis	Studio 12R	Mixer/microphone preamp	375	88%	61
Foretek	D-90	Hard-disk recorder	1,499	88%	59
Foretek	DMT-8 VL	Hard-disk multitracker	999	84%	57
Foretek	X-14	Multitracker	149	70%	60
Generalmusic	Pick System	All-in-one recording system	799	78%	63
Intimidation	Apex	DJ mixer	200	80%	63
KRK	Rokits	Nearfield monitors	269	91%	64
Midiman	MIDim 10	Micro mixer	169	83%	61
Midiman	Multimixer 10	Micro mixer	89	84%	63
Philips	CDR-870	Rewritable CD recorder	499	93%	64
Roland	VS-880P	Hard-disk multitracker	2,238	91%	57
Spirit By Soundcraft	Absolute 4Ps	Powered monitors	799	92%	56
Spirit By Soundcraft	LX7	Mixing desk	1,249	90%	58
Spirit By Soundcraft	Powerpad	Powered micro mixer	299	83%	60
Spirit By Soundcraft	Powerstation	Powered mixer	749	88%	64
Tascam	M-1600	Mixer	1,644	80%	60
XPression!	DPM1pros	Nearfield monitors	439	92%	61
Yamaha	03D	Digital automated mixer	2,999	93%	58
Yamaha	MX12/4	Four-bus mixer	399	78%	57
Yamaha	YST-M20 DSP	Powered speakers	79	79%	61

Retro

Product	Description	Issue
Alkal S1000	Sampler	62
ARP Solina String Ensemble	Synth	58
Cheetah MD-16	Drum machine	59
Ensoniq EPS16+	Sampling workstation	64
Korg DSS-1	Digital sampling synthesizer	57
Moog/Tandy Concertmate MG-1	Analogue synth	65
Oberheim Matrix-12	Analogue synth	61
Roland R-8	Drum machine	56
VCS-3	Portable synth	63
Yamaha DX100	FM synth	55

but if you know exactly what you want (or you've already sneakily tested models in Dick & Bob's Synth Emporium) it's perfect. First of all, you'll probably want to phone round for the best price. Gather a few numbers – maybe from the ads in *FM* – and make sure you get a definitive price (ie, if it includes postage, VAT, guarantees, power supplies) from each dealer. Also, check the

availability to avoid disappointment and, again, try and barter for a cheaper price.

When you've got the best price you need to pay and it really is best, for goods over £100, to pay by credit card. Your card company probably operates an insurance scheme, covering you against damage, loss and the dealer going bust. It'll also give you a refund if the goods don't

turn up at all. Also, keep records of everything – the person you spoke to on the phone, quoted prices, dates and times of calls and transactions – so if things *do* go wrong you can keep track of your dealings.



Second-hand

Finally, you might want to make the most of our reader ads. Buying used gear is obviously a gamble but

worth it if you can get a real bargain.

First of all, if there are alternatives, check who offers the best deal or best-quality gear. Check power supplies, leads, manuals, etc, are included. Then, it's best to pay by cheque which you can stop if things go wrong and the seller can wait for it to clear before sending the gear.

Good luck!

Next month: Talking money

Gear index – studio gear

AUDIO MIXERS Includes powered and DJ mixers

Manufacturer	Model	Format	£	Description
3G	Flite FPM12	12:2	1,522	200W x two powered, digital effects, three-band, two sends
3G	Flite FPM8	8:2	1,381	200W x two powered, digital effects, three-band, two sends
3G	MX-10S		306	Two phono/CD, two mic, one CD, one video, one line disco mixer with eight-second sampler
3G	MX-8		124	Two phono, two CD and mic disco mixer
3G	Mynah 12:2	12:2+	581	Version of Mynah 8:2
3G	Mynah 16:2	16:2+	699	Version of Mynah 8:2
3G	Mynah 16:4:3	16:4:2+	999	Version of Mynah 8:2, built-in noisegate
3G	Mynah 8:2	8:2+	411	Three-band EQ, 2 aux
3G	Mynah Si	10:2:1	586	As Mynah with stereo inputs, record deck connections
3G	Mynah SIRM	12:2:1	582	As Mynah with stereo input channels and record deck connections, rackmount option
3G	Signet		960	Eight-channel expander for Signet eight-buss range
3G	Signet	24:8:2:1	1,052	Version of Signet with extra four groups
3G	Signet		1,052	Eight-channel expander for Crystal series
3G	Signet	16:4:2:1	2,467	Four-band EQ, two sweep, eight aux sends
3G	Signet	24:4:2:1	3,484	Expanded model
3G	Silk 16:2:1	16:2:1	1,475	Four-band EQ, two sweep, four aux, live mono sum
3G	Silk 16:8:16:2	16:8:16:2	2,402	Four-band EQ, two sweep, four aux, studio
3G	Silk 24:2:1	24:2:1	1,809	Four-band EQ, two sweep, four aux, live mono sum
3G	Silk 24:8:16:2	24:8:16:2	2,908	Four-band EQ, two sweep, four aux, studio
Allen & Heath	GL2	18:4:2	1,291	Four-band, two sweep, six sends, rackable, can be 14:6:1
Allen & Heath	GL2/S	18:4:2	1,291	Stereo version of GL2
Allen & Heath	GL2000	12:4:2	838	Dual function live FOH or monitor console
Allen & Heath	GL3000	16:8:4:2	2,583	Live desk with four-band EQ, two sweeps, eight aux sends
Allen & Heath	GL3000	24:8:4:2	3,524	24-input version of GL3000
Allen & Heath	GR1	24:2	704	1U rackmount mixer with built-in compressor
Allen & Heath	GS1	32:8:2	1,045	Three-band EQ, mid sweep, MIDI muting, four aux sends
Allen & Heath	GS1-EX8		586	Turns standard GS1 into a 32:16:2 desk
Allen & Heath	GS3-16	16:8:2	2,349	Three-band, mid sweep, MIDI muting, memory, four sends
Allen & Heath	GS3-24	24:8:2	3,700	24-channel version of GS3
Allen & Heath	WZ 16:2	16:2	781	Four-band, two sweep EQ, six auxs, 100mm faders
Allen & Heath	WZ 20:8:2	20:8:2	817	Eight-track recording mixer, four-band two sweep EQ
ARX	MaxiMix	Dual 4:2	439	1U rackmount line mixer
ARX	MIXX	4:2	517	1U rackmount line mixer, three-band EQ
ARX	MIXXMaster	4:2	466	1U rackmount, two mic, two stereo line inputs, three-band EQ
Behringer	Cybermix		649	Windows-based fader/mute automation system
Behringer	MX2642	26:4:2	749	Three-band, eight monos have mid sweep, six aux, rackable
Behringer	MX2802	28:2	649	Three-band, eight monos have mid sweep, six aux, rackable
Behringer	MX8000	24:8:24:2	2,299	Four-band mid sweep, six aux sends, dual input desk
Boss	BX-4	4:2	128	Four in, two out, nothing else
Boss	BX-80	8:2	364	Two-band EQ, one aux send
Fostex	MN06	6:2	99	Simple mini-mixer
Mackie	24-4	24:4:2	1,495	Low cost mixer, six sends, three-band EQ with two sweeps
Mackie	32-4	32:4:2	1,795	32-channel version of 24-4
Mackie	8'buss	16:8	2,875	Pro-quality eight-buss desk, four-band EQ (one sweep), six sends, six stereo returns
Mackie	8'buss	24:8	3,590	24-channel version
Mackie	CR1604-VLZ	16:4:2	949	Three-band mid sweep EQ, six sends, four stereo returns
Mackie	LM3204	32:2	899	Rackmount sub-mixer, 16 stereo ins, mid-sweep three-band EQ, two stereo sends, four stereo returns
Mackie	MS1202-VLZ	12:2	399	Remodelled 12:2 with three-band EQ, two aux sends
Mackie	MS1402-VLZ	14:2	549	Three-band EQ, two aux sends, fills slot vacated by old CR-1604
MIDMan	Micromixer 18	18:2	199	Half-rack, single-height mixer with gain, pan & aux sends
MIDMan	Minimixer	8:1	69	Digital-quality line mixer. Can be configured as 4:2
MIDMan	Multimixer 6	6:2	79	Line mixer with volume, pan and headphone jack
Peavey	CD Mix 7032		199	DJ mixer, three music ins, mic in, three-band graphic EQ
Peavey	CD Mix 9072		299	DJ mixer with seven music ins and seven-band graphic EQ
Peavey	Prod Mix 502A		399	DJ mixer, three stereo music ins, seven-band graphic EQ, LEDs
Peavey	Prod Mix 902		479	DJ mixer, nine music ins, seven-band graphic EQ, EQ on mic ins
Peavey	Unity 1000/8	8:2	389	Three-band EQ, two aux sends
Peavey	Unity 1000/12	12:2	455	12-channel version of Unity 1000
Peavey	Unity 1000/8RM	8:2	339	Rackmount version of 1000/8
Peavey	Unity 2000/12	12:2	519	Three-band EQ, four aux sends
Peavey	Unity 2000/16	16:2	669	16-channel version of Unity 2000
Peavey	Unity 2000/SM	12:2	639	Three-band EQ, four aux sends
Phonic	BKX 8600	6:2	119	Rackmount, two-band EQ, two sends, MIDI Thru/splitter built in
Phonic	BKX 8800	8:2	199	Rackmount, two-band EQ, two sends, MIDI Thru/splitter built in
Phonic	M1642	16:4:2	1,199	Three-band mid-sweep EQ, six sends, two returns, stereo cue
Phonic	M2442	24:4:2	1,439	Three-band mid-sweep EQ, six sends, two returns, stereo cue
Phonic	MM122	12:2	225	Budget 12-channel mixer
Phonic	RM224	24:4:2	799	Low-cost, 24-channel rackmount mixer
Roland	M-160	16:2	899	4U rackmount mixer, no EQ, three sends
Samson	Mixpad 9	9:2	199	Two-band EQ, two aux sends
Samson	Mixpad 12	12:2	752	Two-band EQ, two aux sends
Samson	MPL1204	12:4:2	549	Rackmount mixer, two-band EQ, four aux sends
Samson	MPL1502	15:2	299	Rackmount mixer, two-band EQ, four aux sends
Samson	MPL1640	16:2	599	Rackmount mixer, three-band EQ, four aux sends
Samson	MPL2242	22:4:2	749	Rackmount mixer, four-band EQ, six aux sends
Samson	PL1602	16:2	269	Rackmount line mixer, one aux send
Samson	PL2404	24:2	549	Rackmount line mixer, one aux send
Soundcraft	D-Mix 1000	8:2	1,968	Eight-channel modular disco mixer
Soundcraft	K1	8:4	1,962	General sound reinforcement mixer (also as rack)
Soundcraft	K1	16:4	2,608	General sound reinforcement mixer (also as rack)
Soundcraft	K1	24:4	3,537	General sound reinforcement mixer (also as rack)
Soundtracs	Solo Live	16:4:2	1,878	Four-band two sweep EQ, six sends, four stereo returns
Soundtracs	Solo Live	24:4:2	2,348	Four-band two sweep EQ, six sends, four stereo returns
Soundtracs	Solo Rack 12:2	12:2	1,174	Four-band two sweep EQ, six sends, four stereo returns
Soundtracs	Topaz	24:8:2	3,289	Dual EQ (four-band two-sweep and two-band), six sends, four stereo returns
Soundtracs	Topaz 14:4	14:4:2	450	Compact mixer, 10 mono, two stereo, three-band EQ, two sends
Soundtracs	Topaz Maxi 24	24:4:2	1,938	Four-band mid-sweep EQ, eight sends, automation ready
Soundtracs	Topaz Maxi 32	32:4:2	2,291	Four-band mid-sweep EQ, eight sends, automation ready
Soundtracs	Topaz Mini	12:2	323	Compact mixer, four mono, four stereo, three-band EQ, two sends
Soundtracs	Topaz Project 24-8	24:8:2	2,937	Four-band mid-sweep EQ, six sends
Soundtracs	Topaz Project 32-8	32:8:2	3,877	Four-band mid-sweep EQ, six sends
Spirit By Soundcraft	8	16:4:8:2	3,069	Eight-buss studio mixer
Spirit By Soundcraft	8	24:4:8:2	4,153	Eight-buss studio mixer
Spirit By Soundcraft	Expander 3		684	Eight-channel expander for Live 3 range
Spirit By Soundcraft	Folio 10/2	10:2	380	Six mono (with three-band mid-sweep EQ), two stereo (two-band EQ), two sends
Spirit By Soundcraft	Folio 12/2	12:2	447	12-input version of 10/2
Spirit By Soundcraft	Folio 12/2 RM	12:2	447	Rackmount version of 12/2
Spirit By Soundcraft	Folio 4	20:4:2	1,209	12 mono (three-band mid-sweep EQ), four stereo (two-band fixed EQ)
Spirit By Soundcraft	Folio F1	14:2	299	Three-band EQ, two aux sends. £50 for another two channels
Spirit By Soundcraft	Folio Notepad	8:2	149	Mini-sized note-pad mixer
Spirit By Soundcraft	Folio Rac Pac	14:4:2	926	Three-band mid-sweep EQ, six sends, rackmount
Spirit By Soundcraft	Folio Si	18:2	540	Eight stereo ins, two mono. Also in rack version
Spirit By Soundcraft	Folio SX	16:2:2	479	Three-band, mid-sweep EQ, three aux sends
Spirit By Soundcraft	Live 3 Mk II	8:3	890	Live mixer, four-band two-sweep EQ, four sends
Spirit By Soundcraft	Live 3 Mk II	12:3	1,203	Live mixer, four-band two-sweep EQ, four sends
Spirit By Soundcraft	Live 3 Mk II	16:3	1,468	Live mixer, four-band two-sweep EQ, four sends
Spirit By Soundcraft	Live 3 Mk II	24:3	2,142	Live mixer, four-band two-sweep EQ, four sends
Spirit By Soundcraft	Live 4 Mk II		766	Eight-channel expander for Live 4 Mk II series
Spirit By Soundcraft	Live 4 Mk II	12+2:4:2	1,533	Four-band two-sweep EQ, six sends, four returns
Spirit By Soundcraft	Live 4 Mk II	16+4:4:2	1,993	Four-band two-sweep EQ, six sends, four returns
Spirit By Soundcraft	Live 4 Mk II	24+4:4:2	2,607	Four-band two-sweep EQ, six sends, four returns
Spirit By Soundcraft	LX7	24:2	1,116	Four-band two-sweep EQ, six sends, UltraMix amps
Spirit By Soundcraft	Powerpad	8:4	299	Powered version of the Folio Notepad
Spirit By Soundcraft	Powerstation	12:2	1,381	300W powered mixer with built-in Lexicon effects
Spirit By Soundcraft	Protracker	8:2	809	3U rack mixer, no EQ, one send, built-in limiter
Spirit By Soundcraft	Studio	16:8:2	1,537	Studio-level multitrack mixer, four-band EQ
Spirit By Soundcraft	Studio	24:8:2	2,082	Studio-level multitrack mixer, four-band EQ
Spirit By Soundcraft	Studio LC	16:8:2	1,840	Expanded version of Spirit Studio
Spirit By Soundcraft	Studio LC	24:8:2	2,421	Expanded version of Spirit Studio
Studiomaster	Diamond Club	8:2	338	Entry-level general desk, three-band EQ, two sends
Studiomaster	Diamond Club	8:2	399	Rackmount version
Studiomaster	Diamond Club	12:2	434	Entry-level general desk, three-band EQ, two sends
Studiomaster	Diamond Club	16:2	502	Entry-level general desk, three-band EQ, two sends
Studiomaster	Diamond Compact	4:2	82	Battery powered mini mixer
Studiomaster	Diamond Pro	8:3	451	Rackmount, three-band EQ, four sends, two stereo returns
Studiomaster	Diamond Pro	12:3	586	Rackmount, three-band EQ, four sends, two stereo returns
Studiomaster	Diamond Pro	16:3	740	Desk, three-band EQ, four sends, two stereo returns
Studiomaster	Diamond Pro	16:4:3	1,005	Desk, three-band EQ, four sends, two stereo returns
Studiomaster	Diamond Pro	24:4:3	1,174	Desk, three-band EQ, four sends, two stereo returns
Studiomaster	DJ01		180	DJ mixer, balanced mic in, two stereo line/phone, two stereo line, three-band graphic
Studiomaster	DJ02		375	DJ mixer, three balanced mic ins, two stereo line/phone, two stereo line, three-band graphic, two-band EQ
Studiomaster	DJ03		375	DJ mixer, two mic ins, two stereo line/phone, two stereo line, dual seven-band graphic, 10-second sampler
Studiomaster	Mixdown Classic	16:8	1,879	Three-band two-sweep EQ, six sends, one stereo return
Studiomaster	Mixdown Classic	24:8:16	2,349	Three-band two-sweep EQ, six sends, one stereo return
Studiomaster	Mixdown Classic	32:8:16	2,818	Three-band two-sweep EQ, six sends, one stereo return
Studiomaster	P7	16:8:16:2	2,584	Four-band two-sweep EQ, six sends, two monitors, MIDI mute
Studiomaster	P7	24:8:24:2	3,289	Four-band two-sweep EQ, six sends, two monitors, MIDI mute
Studiomaster	P7	32:8:32:2	4,054	Four-band two-sweep EQ, six sends, two monitors, MIDI mute
Studiomaster	P7	40:8:40:2	4,829	Four-band two-sweep EQ, six sends, two monitors, MIDI mute
Studiomaster	Powerhouse 300	8:2	1,012	Three-band EQ, two 300W amps, digital reverb, three sends, seven-band graphic EQ
Studiomaster	Powerhouse 300	12:2	1,235	Three-band EQ, two 300W amps, digital reverb, three sends, seven-band graphic EQ
Studiomaster	Powerhouse Horizon	8:2	1,167	2x600W powered mixer, three-band mid-sweep EQ, stereo MIDI effects, balanced mic ins
Studiomaster	Powerhouse Vision	8:2	1,174	Three-band mid-sweep EQ, four sends, two mono returns, MIDI, 2xseven-band graphic, 2x300W powered mixer
Studiomaster	Powerhouse Vision	12:2	1,409	Three-band mid-sweep EQ, four sends, two mono returns, MIDI, 2xseven-band graphic, 2x300W powered mixer
Studiomaster	Powerhouse Vision	16:2	1,644	Three-band mid-sweep EQ, four sends, two mono returns, MIDI, 2xseven-band graphic, 2x300W powered mixer
Studiomaster	Sessionmix Gold	8:2	528	Three-band mid-sweep EQ, four sends, two mono returns
Studiomaster	Sessionmix Gold	12:2	740	Rackmount, three-band mid-sweep EQ, four sends, two mono returns
Studiomaster	Sessionmix Gold	16:2	936	Three-band mid-sweep EQ, four sends, two mono returns
Studiomaster	Showmix	16:2	1,409	Live desk, four-band two-sweep EQ, six sends
Studiomaster	Showmix	16:4:2	1,899	Four-buss live desk, four-band two-sweep EQ, six sends
Studiomaster	Showmix	16:8:2	2,291	Eight-buss live desk, four-band two-sweep EQ, six sends
Studiomaster	Stagemaster	16:8	1,626	Live desk, three-band two-sweep EQ, phantom power, balanced XLRs
Studiomaster	Star System	38:2	1,351	Upright multitrack mixer, three-band EQ, four sends, six returns
Tascam	M08	12:2	299	Decent-enough, if a little sparse, entry-level mixer
Tascam	M1016	16:2	999	Three-band mid-sweep EQ, six sends, four stereo, two mono returns
Tascam	M2616	16:8:2	2,499	Four-band two-sweep split EQ eight sends, six returns
Tascam	M2624	24:8:2	3,299	Four-band two-sweep split EQ eight sends, six returns
Tascam	MkII	8:2	349	Line level rackmount mixer
TL Audio	M1	8:2	3,819	Hand-built valve mixer, four-band EQ, no aux sends
TL Audio	M2	8:2	4,994	As M1 mixer, but with faders and direct outs
Vestax	PMC-05/2		226	DJ mixer, two stereo ins, crossfade, LED meters
Vestax	PMC-05T		239	DJ mixer, two stereo ins, crossfade, LED meters
Vestax	PMC-09		343	DJ mixer, five line, two phono, two mic, graphic EQ
Vestax	PMC-10/2		325	DJ mixer, two line, three phono, two mic, graphic EQ
Vestax	PMC-15		495	DJ mixer, six line, three phono, two mic, graphic EQ, effect
Vestax	PMC-20SL	6:2	875	Three-channel stereo DJ mixer, graphic EQ, sampling
Vestax	PMC-40	8:2 (+mic)	1,195	Four-channel stereo DJ mixer, mic input, two-band EQ, one send
Vestax	PMC-46	8:2 (+mic)	1,245	PMC-40 with knobs instead of sliders
Vestax	PMC-60	12:2	1,995	Six-channel stereo DJ mixer, four-band EQ, two sends
Vestax	PMC-88	8:2	395	Rackmount, three-band EQ, three sends
Yamaha	02R	24:8:2	7,048	Digital production system with signal processing, effects, four-band parametric EQ
Yamaha	03D	16:4:2	2,999	Bigger than the 01, smaller than the 02R. Oh yes
Yamaha	EM1620	6:2	619	Rackmount, 200W powered mixer
Yamaha	MC1210M	24:1	4,149	24-channel monitor mixing console
Yamaha	MX12/4	12:4	399	Compact mixer with built-in reverb and graphic EQ
Yamaha	MM1242	12:2	749	Rackmount mixer, four sends
Yamaha	MM1402	14:2	429	Compact mixer, six mono, four stereo, two sends
Yamaha	MV1000	n/a	1,699	Multisource mixer for various installations
Yamaha	MV802	8:2	489	Rackmount mixer, two sends
Yamaha	MX200-12	12:3	749	PA mixing console, four aux sends

Yamaha	MX200-16	16:3	899	PA mixing console, four aux sends
Yamaha	MX200-24	24:3	1,199	PA mixing console, four aux sends
Yamaha	MX200-8	8:3	599	PA mixing console, four aux sends
Yamaha	MX400-12	12:4:2	1,299	Four-buss PA mixing console
Yamaha	MX400-16	16:4:2	1,649	Four-buss PA mixing console
Yamaha	MX400-24	24:4:2	2,199	Four-buss PA mixing console
Yamaha	MX400-8	8:4:2	999	Four-buss PA mixing console
Yamaha	ProMix 01	18:2	1,999	20-bit digital mixer, 3effects/2xdynamics processors, parametric EQ, full MIDI automation
Yamaha	RM800	16:8:2	1,499	Three-band mid-sweep EQ, four sends, designed for use with eight-track recorder
Yamaha	RM800	24:8:2	1,899	Three-band mid-sweep EQ, four sends, designed for use with eight-track recorder

SIGNAL PROCESSORS AND EFFECTS UNITS

Manufacturer	Model	£	Description
Alesis	3630	275	More than competent compressor/limiter/gate
Alesis	MicroVerb 4	229	Multi-effects processor continuing in the Alesis tradition
Alesis	NanoCompressor	149	Compressor/limiter in tiny package
Alesis	NanoVerb	169	Reverb in - hey! - another tiny package
Altec Lansing	1431A	504	1/3-octave, 1U, 31-band graphic EQ
Altec Lansing	1432A	809	Dual 1/3-octave, 1U, 31-band graphic EQ
Altec Lansing	1712A	692	Single-channel compressor/limiter
Altec Lansing	1905A	1,745	Five-band parametric EQ
Artek	System 9098 EQ	1,350	Neve-designed EQ with built-in mic amp
Aphex	105	399	Budget quad noisegate
Aphex	106	399	Budget quad compressor
Aphex	107	546	Dual vial mic pre-amp
Aphex	108	239	Straight-forward compressor
Aphex	109	399	Parametric equaliser with 'Tubescence' valve technology
Aphex	622	1,039	Pro-quality stereo expander/gate
Aphex	Aural Exciter C2	299	Budget exciter with 'Big Bottom' sub-harmonic synthesis
Aphex	Aural Exciter III	1,143	Studio-quality exciter with full spec
Aphex	Compeller	1,817	Compressor/limiter/leveler
Aphex	Dominator	2,019	Three-band peak processor
Aphex	Expressor	640	Rackmount compressor
Arbiter	dbx 266A	229	Stereo compressor/gate
Arbiter	dbx 286A	229	Mic preamp/processor
ART	Effects Network	299	Multi-effects unit
ARX	Afterburner	582	Split-frequency, enhanced compressor/limiter
ARX	DDP1	658	Dual-channel gate/compressor/limiter
ARX	EQ15	698	Dual two/three-octave constant Q graphic EQ
ARX	EQ30	634	Single 1/3-octave constant Q graphic EQ
ARX	EQ60	993	Dual 1/3-octave constant Q graphic EQ
ARX	MultiQ	656	Six-band, fully sweepable parametric EQ
ARX	QuadComp	670	Four-channel compressor/limiter
ARX	SixGate	528	Six-channel noisegate with balanced I/O
Behringer	1800	299	Eight-channel recording limiter for ADAT/DA88
Behringer	DE2000	250	Multi-band de-esser/feedback killer
Behringer	DSP8000	649	64-bit dual DSP EQ/limiter/feedback killer etc.
Behringer	EX1	249	Virtual stereo image processor with phase correlation meter
Behringer	EX1000j	249	Sub-harmonic synth ('boom box') with limiter
Behringer	EX2100j	149	Dual processor sound enhancer (with jacks)
Behringer	EX3100j	249	Multi-band enhancer with bass and surround processor
Behringer	EX4000	249	Multi-band studio enhancer
Behringer	MDX1000	199	Automatic compressor/limiter
Behringer	MDX2100	299	Automatic compressor/expander/limiter
Behringer	MDX2400	299	Automatic quad compressor/limiter
Behringer	MDX4000	499	Multi-band compressor/limiter/leveler
Behringer	MDX8000	2,199	Multi-band compressor/limiter/leveler
Behringer	PEQ305	246	Five-band parametric EQ
Behringer	SNR1000	199	Two-channel, single-ended noise reduction system
Behringer	SNR2000	299	Multi-band, single-ended noise reduction system
Behringer	XR1400	299	Quad semi-automatic expander/gate
Behringer	XR2000	299	Automatic class-A expander/gate
Behringer	XR2400	299	Automatic quad expander/gate
BSS	DPR402	934	Stereo dynamics processor
BSS	DPR501 MkII	934	Four-band mono parametric EQ
BSS	DPR502	793	Stereo noisegate
BSS	DPR504	852	Quad noisegate
BSS	FCS916	640	Parametric EQ
BSS	FCS930	687	Dual mode/mono 30-band graphic EQ
BSS	FCS960	1,087	Dual mode stereo EQ
DBX	1066	528	Compressor/limiter/gate
DBX	120XP	329	Sub-harmonic synthesizer ('boom box')
DBX	1531	460	Flexible 2x15 or 1x31 graphic EQ
DBX	160A	504	Mono compressor/limiter
DBX	163X	186	Mono compressor/limiter
DBX	165A	426	Studio-quality mono compressor/limiter
DBX	166	549	Dual compressor/limiter
DBX	168A	1,426	Studio dynamics processor
DBX	172	954	'Supergate' noisegate
DBX	242	339	Rackmount parametric EQ
DBX	262	233	Compressor/limiter/expander
DBX	263X	186	Mono de-esser
DBX	266	351	Dual compressor/gate
DBX	274	539	Quad expander/gate
DBX	296	417	Spectral enhancer
DBX	3015	763	Dual 15-channel graphic EQ
DBX	3031	763	Single 31-channel graphic EQ
DBX	3231	1,174	Dual 31-channel graphic EQ
DBX	900	653	Nine-module frame and PSU for 900-series modular FX
DBX	902	323	De-esser module
DBX	903	323	Soft-knee compressor module
DBX	904	323	Noisegate module
DBX	905	548	Three-band parametric EQ module
DBX	FS900	437	Two-module frame and PSU for 900-series modular FX
Digilab	GSE-3D	116	Expressor
Digilab	GSG-3D	193	Dual noisegate
Digilab	GSG-4M	193	Quad gate
Digilab	GSL-4M	212	Quad limiter
Digitech	RP-12	550	Guitar multi-effects processor
Digitech	Studio 400	800	Parallel effects processor
Digitech	Studio Quad V2	529	Two-effects processor
Digitech	Studio Twin	249	Parallel effects processor
Digitech	VOFX	249	Vocal multi-effects processor
Digitech	VTP-1	999	Valve pre-amp
DOD	512	180	Multi-effects processor

Drawmer	1960	1,170	Valve compressor/limiter
Drawmer	1961	1,170	Valve EQ
Drawmer	DF320	499	Noise filter
Drawmer	DL231	560	Dual expander
Drawmer	DL241	441	Auto compressor
Drawmer	DL241X	500	Auto compressor with balanced XLRs
Drawmer	DL251	560	Spectral compressor
Drawmer	DL441X	500	Auto compressor/limiter with balanced XLRs
Drawmer	DS201X	405	Dual noisegate with balanced XLRs
Drawmer	DS301	617	Dual expander/noisegate
Drawmer	DS404	617	Quad noisegate
Drawmer	LX20	229	Expander compressor
Drawmer	M500	911	Digitally controlled dynamics processor
Drawmer	MX30	229	Stereo compressor
Focusrite	Red1	2,261	Quad mic pre-amp
Focusrite	Red2	2,345	Stereo EQ
Focusrite	Red3	2,579	Dual mono compressor/limiter
Joemeek	Prochannel VC3	199	Mic pre-amp/compressor/enhancer
LA Audio	4C MkII	464	Four full/half-band compressor, limiter and de-essers
LA Audio	4G MkII	464	Four noisegates, filters and noise reduction units
LA Audio	4x4 MkII	464	Two noisegates, two compressor and two filters
LA Audio	Classic Channel	817	High quality mic pre-amp with EQ and compressor
LA Audio	Classic Compressor	817	Dual 'vintage' compressor
LA Audio	Classic Equaliser	817	Dual mic pre-amplifier and 'vintage' equaliser
LA Audio	EQX2	249	Dual three-band or mono six-band parametric EQ
LA Audio	GX2	189	Dual auto-sensing compressor/gate
LA Audio	MLX2	199	Dual mic/line pre-amplifier with DI
LA Audio	MPX1	200	Voice processor with three-band EQ, compressor and expander
Mutronics	Mutator	781	Filterbank and envelope processor
Peavey	Addverb 3	299	Multi-effects processor
Peavey	AEQ-2800	434	MIDI-equipped programmable graphic EQ
Peavey	CDS-2	183	Compressor/limiter/de-esser
Peavey	NGT-2	183	Dual noisegate
Peavey	PME-4	183	Four-band parametric EQ
Peavey	PME-8	306	Dual four-band parametric EQ
Peavey	Q-Factor	275	Dynamic noise reducer
Phonic	PCL3200	229	Compressor/limiter/gate
Phonic	PEQ3300	165	31-band mono graphic EQ
Phonic	PEQ3400	179	15-band stereo graphic EQ
Phonic	PEQ3600	269	31-band stereo graphic EQ
PPM	Francenstein	586	Unusual stereo image enhancer/exciter/EQ
PreSonus	Blue Max	189	Compressor
Rane	DC-24	635	Stereo compressor/limiter/gate with built-in crossover
Rane	FME-15	383	2/3-octave, 15-band micrographic module
Rane	FPE-13	383	Three-band parametric EQ modular Flex module
Rane	FSC-22	452	Two-channel compressor/limiter with full control/metering
Rane	FVR-10	766	10-space rack for Flex modular systems
Rane	GE14	602	Dual 2/3-octave, 14-band constant-Q filter graphic EQ with switchable boost/cut
Rane	GE27	583	Dual 1/3-octave, 27-band constant-Q filter graphic EQ with switchable boost/cut
Rane	GE30	799	Single 1/3-octave, 30-band constant-Q filter graphic EQ with 60mm faders
Rane	GE60	969	Dual 1/3-octave, 30-band constant-Q filter graphic EQ with accurate calibration
Rane	GQ30	651	1/3-octave, 30-band constant-Q filter graphic EQ
Rane	ME15	435	Dual 2/3-octave, 15-band graphic EQ with switchable boost/cut
Rane	ME15B	464	Balanced version of ME15
Rane	ME30	427	1/3-octave, 30-band graphic EQ with switchable boost/cut
Rane	ME30B	452	Balanced version of ME30
Rane	ME60	764	Dual 1/3-octave, 30-band graphic EQ with sweepable HPF/LPF
Rane	MPE 14	879	Dual programmable 2/3-octave, 14-band constant-Q filter graphic EQ with switchable boost/cut
Rane	NEQ228B	1,169	2x28-band programmable EQ, up to 16 presets
Rane	PE15	423	Five-band parametric EQ with balanced connectors
Rane	PE17	552	Five-band parametric EQ with balanced connectors and 20Hz-20kHz range
Rane	RS-1	429	Power supply for up to 10 Flex modular processors
Roland	AP-700	1,599	Multi-EQ feedback processor
Samson	E30	219	Dual 15-band graphic EQ
Samson	E62	299	1/3-octave, dual 31-band graphic EQ
Samson	PF6	349	Six-channel, four-band parametric EQ
Sherman	Filterbank	449	Filter module
SPL	Classic Vitalizer	821	XLR version of Vitalizer
SPL	Classic Vitalizer	763	Jack-fitted spectral enhancer
SPL	Optimizer	1,174	Quad parametric filter/equaliser
SPL	Stereo Vitalizer	645	XLR version of Stereo Vitalizer
SPL	Stereo Vitalizer	586	Jack-fitted stereo spectral enhancer
Symetrix	421	529	Automatic gain controller
Symetrix	425	399	Stereo/dual mono compressor/limiter/expander
Symetrix	488	585	Eight-way compressor for multitrack use
Symetrix	501	329	Single-channel peak/RMS compressor/limiter
Symetrix	501/01	379	501 with input transformer
Symetrix	564	1,058	Quad expander/gate
Symetrix	601	2,110	Voice processor/mic pre-amp, MIDI, digital I/O
Symetrix	602	2,110	Stereo digital dynamics processor, MIDI, digital I/O
Symetrix	606	599	Dedicated digital delay FX machine
Symetrix	SK201	270	Three-band parametric EQ with pre-amp
Symetrix	SK208	288	Stereo compressor/limiter
TC Electronic	1128	1,965	Programmable graphic EQ and room analyser
TC Electronic	1140HS	522	Four-band mono parametric EQ/pre-amp
TC Electronic	2240HS	884	Four-band stereo parametric EQ/pre-amp
TC Electronic	2290-22D4	1,886	Digital delay/sampler/effects processor, expandable
TC Electronic	Finalizer	2,056	Digital, programmable mastering processor
TC Electronic	M5000	2,957	Digital audio mainframe processor, two digital/two analogue I/Os, expandable system
TL Audio	C1	1,170	Stereo valve compressor
TL Audio	EQ1	822	Two-channel valve EQ with mic pre-amps
TL Audio	EQ2	1,522	Two-channel parametric valve EQ with mic pre-amps
TL Audio	Indigo 2001	704	Four-channel valve pre-amp
TL Audio	Indigo 2011	704	Two-channel, four-band valve EQ
TL Audio	Indigo 2012	704	Two-channel, parametric valve EQ
TL Audio	Indigo 2021	704	Two-channel valve compressor
TL Audio	Indigo 2031	704	Two-channel valve overdrive
TL Audio	Indigo 2051	704	Mono valve voice processor
TL Audio	N1	1,875	Dual shelve/peak Neve EQ, repackaged in 19-inch rack
TL Audio	PA1	1,052	Two-channel pentode valve pre-amp
TL Audio	PA2	1,052	Two-channel valve mic pre-amp DI
TL Audio	V1	465	Eight-channel valve interface

TL Audio	VIS	347	Record/playback switching unit for V11
UFEX	Comp	247	Dual stereo compressor
UFEX	Gate	247	Dual stereo noisegate
Vestax	DGT-202	295	Dual-frequency turntable gate
Vestax	GE-30	350	Dual 15-band graphic EQ
Vestax	GE-31	350	31-band graphic EQ
Vestax	GE-33S	499	Stereo 30-band graphic EQ
Vestax	GE-62	550	Dual 31-band graphic EQ
Vestax	SL-201	449	Dual compressor/limiter
Waldorf	Miniworks 4-pole	269	Filter module
Yamaha	D5000	1,279	High-quality studio-based 20-bit digital delay
Yamaha	DEQ5	2,399	Studio-quality fully digital EQ system
Yamaha	DEQ5E	1,849	Slave unit for DEQ5
Yamaha	GC2020BII	359	Two-channel compressor/limiter
Yamaha	GQ1031BII	319	Mono 31-band graphic EQ
Yamaha	GQ2015	319	Stereo 15-band graphic EQ
Yamaha	Q1131Pro	879	Pro-quality mono 31-band graphic EQ
Yamaha	Q2031A	589	Stereo 31-band graphic EQ
Yamaha	REV100	265	Multi-effects processor
Yamaha	REV500	265	Digital reverb
Yamaha	YDG2030	1,199	Digital graphic EQ
Yamaha	YDP2006	1,199	Digital parametric EQ
Zoom	S05	99	Guitar multi-effects processor
Zoom	S07	99	Guitar digital reverb effects processor
Zoom	1201	99	Reverb and multi-effects processor
Zoom	1204	200	Guitar multi-effects processor

SPEAKERS

All power ratings are RMS power handling

Manufacturer	Model	£	Power	Description
Alsis	Monitor One	399	120	Small, two-way monitors, excellent bass response
Alsis	Monitor Two	799	150	Large studio monitors for full-range work
Electrovoice	S40	311	160	Two-way monitors
Electrovoice	S60	576	100	Two-way non-powered monitors
Electrovoice	S80	905	80	High-performance non-powered two-way monitors
Fostex	6301B	378		Small powered monitor
Fostex	6301BX	464		Balanced XLR version of 6301B
Fostex	SP11	432		Unpowered, full-range monitor speaker
Fostex	SP11U	432		Waterproofed version of SP11
Fostex	SPA11	724	100	Powered version of SP11
Fostex	SPA12	856	100	Full-range powered speaker with three-band EQ
JBL	4206	357	300	Two-way nearfield studio monitors, 6.5-inch bass
JBL	4208	445	300	Two-way nearfield studio monitors, 8-inch bass
JBL	Control 1	198	150	Compact two-way control-room monitor
JBL	Control 1+	398	150	Enhanced performance version of Control 1
JBL	Control 5	515	175	Compact control-room monitor
JBL	Control 5+	574	175	High-performance version of Control 5
JBL	Control 8SR	586	200	Three-way control monitor
JBL	Control 10	1,314	250	Three-way control monitor
JBL	Control 12	1,643	400	Three-way control monitor
JBL	Control Micro	163		Full-range point-source monitor
JBL	Control SB1	269	150	Sub-woofer for Control 1
JBL	Control SB5	339	175	Sub-woofer for Control 5
KRK	K-Rok	352	100	Two-way, passive nearfield monitors
KRK	K-RokS	463	100	Magnetically shielded version of K-Rok speakers
Peavey	PRM308Si	638	80	Time-corrected, three-way monitors
Phonic	SE206	99	50	Budget reference monitors
Phonic	SE207	169	100	Larger budget reference monitors
PMC	AB1	3,936	300	Two-way studio monitors with bass reflex port
PMC	LB1	1,998	200	Two-way studio monitors with bass reflex port
PMC	TB1S	860	150	Two-way nearfield monitors, shielded version £947
PMC	XB1	587	150	Bass extender for TB1 monitors
Richard Allen	RA8M	229	100	BBC-spec nearfield monitors
Silver	SL	454		Nearfield monitors
Silver	BH	460		Bass augmenters for SL
Spirit By Soundcraft	Absolute 2	272	100	Two-way nearfield monitors with extended bass
Spirit By Soundcraft	Absolute 4P	799	200	V. loud, superbly sweet-sounding, powered monitors
Spirit By Soundcraft	Absolute Zero	206	95	Powerful little brothers of the Absolute 2
Tannoy	AMS 8	2,703		Professional active monitoring system
Tannoy	PBM 5II	294	75	Two-way, budget nearfield monitor
Tannoy	PBM 6.5	306	100	Dual driver monitor speakers, medite case
Tannoy	PBM 8	493	80	Mid-level, dual-driver monitor
Tannoy	Sys 6 NFMI	494	175	6.5-inch dual-concentric driver, MDF case
Tannoy	System 600	467	130	Two-way, studio monitors
Tannoy	Sys 8 NFMI	752	200	8-inch dual-concentric driver, MDF case
Tannoy	Sys 800	646	150	Two-way, studio monitors
Vestax	VS1P	88		Small powered monitors
Vestax	VS2	59		Budget unpowered monitors
Wilmslow	ATC K100	1,951	500	High-end studio monitors in kit form
XPression!	DPM1pros	439		Bright purple nearfield monitors
Yamaha	MS101II	116	10	Powered monitor speaker
Yamaha	MS150	959	150	Two-way monitors with big built-in amp
Yamaha	MS202II	205	20	Powered monitor speaker
Yamaha	MS205	205	20	Two-way mini monitors with built-in amp
Yamaha	MS60S	519	60	Two-way monitors with built-in amp
Yamaha	NS10M-stud	375	120	Classic studio nearfield monitors

Yamaha	S15	109	80	Trapezoid bass-reflex speaker, 5-inch woofer, 1-inch tweeter
Yamaha	SS5	195	140	Trapezoid bass-reflex speaker, 6.5-inch woofer, 1-inch tweeter
Yamaha	S60	399	320	Compact, two-way monitors
Yamaha	YS12ME	165	125	Two-way wedge monitor, 12-inch bass
Yamaha	YS212E	159	125	Two-way monitors, 12-inch bass
Yamaha	YS215E	189	125	Two-way monitors, 15-inch bass
Yamaha	YS315E	249	125	Three-way monitors, 15-inch bass
Yamaha	YSTM15	69	10	Powered multimedia speakers
Yamaha	YSTM20DSP	79	10	YSTM15 speakers with digital surround sound processor
Yamaha	YSTMSW10	99	25	Powered sub-woofer for DTM

ANALOGUE MULTITRACKERS

Includes analogue cassette and reel-to-reel systems

Manufacturer	Model	Format	£	Tracks	Description
Fostex	X18	Cassette	339	Four	Two-input, budget multitacker with MIDI sync
Fostex	XR3	Cassette	249	Four	Two-input, budget multitacker with Dolby
Fostex	XR5	Cassette	379	Four	Four inputs, high speed, Dolby C
Fostex	XR7	Cassette	499	Four	Six inputs, two-speed, Dolby C
Fostex	X14	Cassette	149	One	Simple one input budget multitacker with built-in mic
Marantz	PMD740	Cassette	549	Four	Cut-down version of PMD740
Peavey	MCR-4A	Cassette	919	Four	Two-speed, four-track recorder
Peavey	MCR-4S	Cassette	1,012	Four	Two-speed, four-track recorder with sync
Tascam	134	Cassette	1,190	Four	Two-speed, rackmount machine for AV work
Tascam	414	Cassette	349	Four	Slimmed-down, entry level recorders
Tascam	424MkII	Cassette	550	Four	Updated version of the classic entry-level portastudio
Tascam	464	Cassette	718	Four	Four-track, six-channel mixer, 12 inputs
Tascam	488MkII	Cassette	1,299	Eight	Superb eight-track multitacker with eight-channel mixer
Tascam	Porta03MkII	Cassette	199	Four	Simple, budget, entry-level multitacker
Tascam	Porta07	Cassette	399	Four	Decent enough, mid-range budget machine
Tascam	TSR-8	Half-inch reel	2,299	Eight	High quality, flexible eight-track recorder
Vestax	MR-300	Cassette	295	Four	Two-speed recorder with DBX noise reduction
Vestax	MR-44S	Cassette	595	Four	Two-speed, DBX, MIDI sync, rackmount
Vestax	MR-66S	Cassette	895	Six	Two-speed, DBX, MIDI sync, rackmount, 34-input patchbay
Yamaha	MT4X	Cassette	559	Four	MT8X format for four-track recording
Yamaha	MT50	Cassette	399	Four	Four-input, DBX, single aux, individual EQ cassette
Yamaha	MT8X II	Cassette	999	Eight	Updated version of the high-quality multitacker

DIGITAL MULTITRACKERS

Includes digital tape and hard-disk recording systems

Manufacturer	Model	Format	£	Tracks	Description
Akai	DR16	Hard-disk	2,799	Eight	16-track version of DR8
Akai	DR4d	Hard-disk	1,499	Four	16-bit, 48kHz sample rate, AES/EBU inputs
Akai	DR8	Hard-disk	2,799	Eight	Eight-track DR4d, enhanced editing/mixing controls
Alesis	ADAT XT	S-VHS tape	3,199	Eight	Updated ADAT, improved control and sound quality
E-mu	Darwin	Hard-disk	2,999	Eight	Easy-to-use recorder, but lacks some edit functions
Fostex	D-80	Hard-disk	1,800	Eight	Pro-level, rackmount digital multitacker
Fostex	D-90	Hard-disk	1,499	Eight	Eight-track digital recorder with built-in ADAT with optional SCSI and IDE hard drives
Fostex	D-160	Hard-disk	2,932	Sixteen	16-track digital recorder with ADAT and SCSI
Fostex	DMT-8M	Hard-disk	999	Eight	Eight-track digital recorder with built-in mixer
Fostex	RD8	S-VHS tape	3,999	Eight	ADAT compatible recorder with lots of control
Rane	RC24A	Processor	1,087		Converts ADAT into 24-bit four-track machine
Rane	RC24T	Processor	1,028		Converts DA88 into 24-bit four-track machine
Roland	DM-800	Hard-disk	3,975	Four	Digital mixer/recorder, eight tracks with external drive
Roland	VS-880P	Hard-disk	2,238	Eight	Roland's superlative expanded hard-disk recorder
Soundscape	SS-HDR1	Hard-disk	2,500	Four	PC-based system, 24-bit processing, 48kHz sampling
Tascam	564	MiniDisc	1,099	Four	One of the new breed of affordable digital portastudios
Tascam	DA38	Hi-8 tape	2,999	Eight	Entry-level version of the pro-level DA88
Tascam	DA88	Hi-8 tape	4,399	Eight	ADAT-rival digital multitacker tape
Vestax	HDR-6	Hard-disk	2,349	Six	MIDI-controllable recorder with built-in digital mixer
Yamaha	MD4	MiniDisc	899	Four	Yamaha takes the MT format to MiniDisc

MASTERING

Includes analogue and digital two-track mastering systems

Manufacturer	Model	Format	£	Description
Denon	DN790R	Cassette	699	Studio-quality cassette deck
Fostex	D5	DAT	999	Semi-pro standard digital recorder
Fostex	D15	DAT	2,932	The only two-head timecode chasing DAT on the market
HHB	PDR1000	DAT	3,401	Four-head, four-motor, pro-level portable DAT
Marantz	CDR610	CD-R	3,989	CD recorder with digital and analogue I/O
Panasonic	SV-3800	DAT	1,291	Superb DAT with sound quality and features in excess of the price
Sony	DTC-60	DAT	799	'Domestic' DAT with good enough spec for most users
Sony	PCM-2300	DAT	1,481	Professional, two-head DAT with balanced I/O
Sony	PCM-2600	DAT	1,469	Professional, two-head DAT with SBM
Sony	PCM2700A	DAT	2,095	Broadcast-standard four-head DAT monster
Sony	WMD-6C	Cassette	299	Top-spec, professional recording Walkman
Tascam	102MkII	Cassette	479	Pro-quality cassette mastering deck
Tascam	202MkII	Cassette	799	Pro-quality double cassette mastering deck
Tascam	DA-20	DAT	799	Budget, semi-pro DAT with 44.1kHz capability
Tascam	DA-30 MkII	DAT	1,299	Rackmount DAT recorder with balanced inputs
Tascam	DAP1	DAT	1,499	Portable DAT recorder with XLRs and 48V phantom power
Tascam	MD-801R	MiniDisc	1,799	Pro-level (!) MiniDisc with extensive editing features

Any alterations or updates to the Gear index should be sent to **Future Music** gear index, 30 Monmouth Street, Bath BA1 2BW
Happy hunting!

Contacts

If you need advice on gear you've already bought, information on how to get hold of a certain piece or gear, or just feel lonely... use our industry contact list and talk to someone

- 3G** see HW International
Acoustic Sound System . 01702 613321
Adb see Et Cetera
ADD see Hobbyte
Aegis see Hobbyte
ARX see Fusion
Altch Design 01480 494520
Alwa 0181 897 7000
Akal 0181 897 6388
Alesis see Sound Technology
 Web site: <http://www.alesis.com>
Allen & Heath 01326 372070
Altch Lansing see Shuttlesound
Amek 0161 834 6747
AMG 01252 717333
Amp Sound 0181 364 4345
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Analogue Solutions 01372 745494
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 e-mail: arbiter@cix.compulink.co.uk
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 see Studio Audio & Video
Audio Awareness 0181 598 8081
Audio Digital Technology
 0181 977 4546
audio-technica 0113 277 1441
Audix Corporation
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Barnes & Mullins 0171 278 4631
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 e-mail: info@bluesystems.com
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Canam see Labyrinth
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Casio 0181 450 9131
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Citronic 01225 705600
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 e-mail: emis@dial.pipex.com
E-mu Systems 0131 653 6556
 Web site: <http://www.emu.com>
Energy Technology 0181 994 6477
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Farfisa UK 01282 606600
Fatar see Arbiter
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First Computer 0113 231 9444
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Fostex see SCV
Fractal Music 0171 272 7482
Fusion 01932 882222
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GEN/Generalmusic
 see Key Audio Systems
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 e-mail: sales@globaldistribution.com
Gravis see Koch Media
Green World 01622 663551
Guildhall Leisure 01302 890000
H/H Electronics 01384 69956
Hammond UK 01908 263990
Hands On MIDI 01705 783100
Harbeth Acoustics 01444 440955
 e-mail: sound@harbeth.com
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KRK see TLA
Koch Media 01420 541880
Korg UK 01908 857100
 e-mail: info@korg.co.uk
Kurzweil see Washburn UK
Labyrinth Comm's 01282 835800
Landmark Distribution 01689 850950
Langevin see Raper & Wayman
Last Unicorn 01256 701470
Latronic 0113 278 7291
 e-mail: latronicuk@aol.com
Leda Media Products 01992 503133
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LWA see Arbiter
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 or sales@newtronic.com
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 e-mail: grant@powys.gov.uk
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 e-mail: sales@timespace.com
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 e-mail: lburke@ubisoft.co.uk
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 e-mail: xmusic@cybercity.com
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Yamaha 01908 366700
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Marketplace

Keyboards

Alesis QuadraSynth never gigged, as new with stand £550. Tel Andy on 01483 480192 (Surrey) evenings

Casio CZ-101 classic analogue MIDI synth, good condition with PSU and manuals £100. Tel Steve on 01525 373326 (Bedfordshire)

Casio CZ-3000 analogue sounds, MIDI, full-size keyboard £150. Tel Toby on 01242 576831

Casio CZ-5000 16-voice polyphony, FX, on-board eight-track sequencer (step- or real-time), excellent analogue bass sounds, with manuals, editors and extra sounds £250. Tel Wayne on 01625 619876

Casio VZ-8M eight-part multitimbral, phase ring modulation, two LFOs, assigned, auto pan to eight oscillators at once, manuals, excellent £100. Tel Toby on 01242 576831

E-mu Proteus FX £300. Tel Alistair on 01794 522790

Kawai K4 synthesizer, 128 single and multi patches plus effects, drums, etc, resonant filter, thousands of sounds on disk, manual, PSU, great condition £299. Tel 01933 678608

Kawai K4 synth, in excellent condition, single and multi patches, FX, drums, aftertouch, resonant filter, 1,000s of sounds, editor on disk, manual, power supply £285. RAM card £30. Tel 01933 678608

Korg i3 immaculate condition, never gigged, flightcase, manuals, style disks £825 or swap for X3. Tel Ross on 01903 770376 or 01482 494261

Korg M1 with video and editor, home use only £500. Tel Simon on 0161 283 5124 days, 0161 661 7426 evenings

Korg N364 boxed with manuals, very good condition, 16-track sequencer, 64-voice polyphony, multi digital effects, home use only, still under guarantee £700 ono. Tel 0191 217 0306 after 5pm

Korg Poly 800 £90. Tel 01273 628703 (Brighton)

Korg Poly 800 keyboard, with manuals and PSU £140. Tel Paul on 0181 516 9018

Korg Prophecy mint condition, boxed with manuals £500. Tel Peter on 01425 622245

Korg X3 workstation, hardly used, with stand and flightcase, sell for £625 ono. Tel Justin on 0141 649 9350

Korg X5D boxed, manuals, sound editor, disks with extra sounds, serial link for PC, stand £350 ono. Tel Nic on 01444 454931

Korg Z1 two months old, boxed as new with factory presets, reluctant sale £1,150. Tel 01481 712450

Kurzweil K2000 4Mb RAM, V3.16 software, large library £1,100. Tel Simon on 01256 350259

MemoryMoog Plus with MIDI classic analogue polysynth £1,600. Tel Simon on 01256 350259

Oberheim OBXA eight-voice, 120 memories, with DXS sequencer with manuals and connecting lead, very good condition, swap for Prophet 5 3.2 or 3.3 in good condition. Tel Nigel on 0116 283 5455

Quasimidi Quasar only one year old, polyphonic, multitimbral, thousands of great sounds, with

filters, arpeggiator, two effects blocks, drumkits, multi mode and loads more, only £600. Tel 01275 854160

Quasimidi Technox dance synth module £450 or will swap for BassStation and DrumStation or MC-303. I will even throw in a free Atari! Tel John on 01266 861978 after 6pm

Roland D-5 multitimbral synth, classic LA sound, full-size keyboard with full MIDI spec, boxed with manuals and stand, excellent condition £225 ono. Tel 01926 512201 (Coventry)

Roland D-50 excellent condition, includes owner's manual £330. Tel 01274 620004 (Bradford)

Roland D-50 synth, with flightcase £420. Tel Nigel on 0831 226152 days, or 0161 624 2661 evenings

Roland G-800 76 keys, arranger workstation, 64-voice polyphony, mint condition, home use only £999. Tel 01986 788719

Roland JD-800 hardly used, modern classic synth, boxed with manuals £850, no offers. Tel 01273 556172

Roland JD-800 home use only, with manuals, very good condition, absolute classic £1,000. Tel Jim on 0141 353 0168

Roland JP-8000 with manual, hardly used £650. Tel Phil on 01524 (or 01534) 552019

Roland Juno 6 analogue synth, huge basses, squealing leads, includes manual £200 ono. Tel Antony on 01527 522183

Roland Juno 106 superb condition, with original box and manual £400. Tel 01243 830697

Roland Juno 106 very good condition, includes original manual £395. Seller pays shipping from Canada. Tel 00 1 514 334 4405 or e-mail: zefrogue@mail.accent.net

Roland JV-1080 workstation and dancard £895 no offers. Tel 0113 248 3728

Roland JX-3P synthesizer with PG-200 programmer, good condition £400 ono. Tel 0118 984 3353

Roland MKS-30 with PG-200, very good condition £350. Also Roland SH-09 £180. Tel 01243 830697

Roland MV-30 U-110 and MC-550 MkII with automated mixer, effects and three stereo outs, SMART tape sync, FDD and MIDI in one box, mint condition £400 ono or swap/part exchange for TG77. Tel Thomas on 01981 240314

Roland SH-09 analogue monosynth, with filter input, excellent condition £225. Tel Peter on 0181 399 9217

Roland SH-101 synth £250. Tel Dave on 01803 295430 or 292487

Roland SH-2000 preset synth, also has multiple sliders for modifying sound parameters, includes carrying case £160. Seller pays shipping. Tel Sylvain on 00 1 514 334 4405 and leave a message or e-mail: zefrogue@mail.accent.net

Roland VP-330 vocoder keyboard, perfect working order, recently overhauled, includes service manual, will accept £400. Tel 01274 620004 (Bradford)

Roland W-30 sampler workstation, many disks, mint condition, boxed with manuals £525 ono. Tel Jim on 0976 744283 or 0402 025242

Roland XP-80 keyboard, brand new, boxed with manuals and disks, hardly used, quick sale £1,300 no offers. Tel Max on 0181 801 3552 days, 0181 808 9490 evenings

Roland XP-80 workstation, immaculate condition, hardly used, six months old, with manuals, still with box, bargain £1,000. Tel Dave Kerrigan on 01244 390995

Sequential Pro 01 excellent condition £380. Roland TR-606, mint condition £100. TR-505 £50. Tel Paul on 01438 812330 (Herts)

Siel DK600 needs attention or ideal for spares £60 ono or will swap for anything interesting from a stylophone to an FX pedal. Tel Dave on 0161 708 9764 (Salford)

Technics KN1000 MIDI keyboard, excellent condition £500. Tel 01223 501936

Technics KN3000 as new, boxed, complete with all manuals plus video manual, little home use only, only £975 for quick sale. Tel 0181 399 4383 (Surrey)

Yamaha CS1x control synth, arpeggiator, analogue style real-time controls, ideal for dance music, six months old, mint condition with box and manuals £475 ono. Tel 01452 552068 (Glos)

Yamaha CS1x mint condition with full literature, packaging £425. Tel 0118 941 8136 (Berkshire)

Yamaha CS1x very good condition, boxed with manuals and extra sounds, arpeggiator, disks £450 ono. Tel 0115 993 2844 (Notts)

Yamaha DX7 with Quiklok stand and manuals £225. Tel 01708 372464 after 6.30pm

Yamaha DX21 FM synth, editor and sounds on disk £150. Tel Lew on 01306 742416 (Surrey)

Yamaha PSR4000 fully programmable synth, on-board 16-track sequencer, graphical user interface, extremely user friendly, excellent condition £650 ono. Tel TJ on 01326 574558

Yamaha QS300 music production synthesizer, includes three techno disks and accessories, boxed, manuals included, perfect condition £500. Tel 01766 530756 evenings

Yamaha SY22 vector synth, also sound cards and sounds editor on Atari format disk £295. Tel Lew on 01306 742416 (Surrey)

Yamaha SY35 vector synth, MIDI keyboard, pitchbend, modulation, aftertouch, 128 variable sounds with manuals, padded bag and stand £275 ono. Tel Danny on 0131 334 2523 (Edinburgh)

Yamaha SY85 in mint condition, ambient and techno disk, plus Newtronics dance sample collection, 2Mb upgrade, bargain at £550. Tel Rob on 01322 227950

Sampling

Akai S01 digital sampler, expandable memory, mint condition, no manual hence £250, no offers. Tel Johnny on 01484 86643 after 6pm (Huddersfield)

Akai S01 sampler £275. Amiga A500+ with music software, spares, manuals and printer £70. Tel Darryl on 01932 340473

Akai S950 full memory, timestretch £520. Tel 01273 628703 (Brighton)

Akai S950 fully expanded with 808/909 drum samples, boxed as new with manual, two owners, home use only £650 or make me an offer. Tel Ian on 01785 230986 days,

01785 223910 evenings or e-mail: is@dal.pipex.com

Akai S950 upgraded, boxed as new £650 ono. Tel Simon on 0161 283 5124 days, 0161 661 7426 evenings

Akai S1000 HD sampler, V4.4 software, 10Mb RAM, 40Mb internal hard drive, SCSI, absolutely perfect condition with box and manual £850 ono. Tel Sean on 0115 985 6424 or 0115 949 7604

Akai S2000 mint condition, unused, boxed, manuals, original software £600. Tel 0171 361 2576 days, 0171 602 1321 evenings

Akai S2800 pro sampler, built-in effects unit and four outputs, home use only, boxed with manuals £750. Tel Angus on 01444 450392 evenings only

Casio FZ-10M rack sampler, eight outs, analogue sounding filters £500. Tel John on 0171 250 3572

Cheetah SX16 16-bit sampler with power supply, two manuals, disks, good condition £295. Tel 01933 678608

E-mu e64 18Mb RAM, 540Mb internal hard drive, with E-mu library, V2.5 software, mint condition £1,450. Tel Alan on 01989 780572

E-mu e6400 4Mb, boxed as new £1,700. And Akai S100 2Mb £750. Will part exchange for S3200 or S3000. Tel Sam on 0181 864 3476 or 0181 424 8638 (Harrow) evenings

E-mu ESI32 8Mb sampler, V2.1 software, excellent condition £750. Tel Olly on 0191 272 2142 (Newcastle)

E-mu ESI32 sampler, genuine reason for sale £650. Tel Chris on 01276 682565 (Surrey)

Ensoniq EPS16+ sampler workstation with huge library (over 100 disks) including manual, full MIDI sampler sequencer, home use only, excellent sounds, offers around £550. Tel Matt on 0121 505 3447 after 6pm

Roland MS-1 digital sampler, boxed with instructions and 2Mb RAM card £250 ono for quick sale. Tel Jeremy on 01923 226925 after 5pm

Roland MS-1 sampler with 2Mb card and CD, great Christmas gift, boxed, brand new £230 ono. Tel Jamie on 01635 32191

Roland S-10 comes with 50 disks and hard case, excellent condition, boxed, manuals £250 cash, no offers. Tel 0114 273 9563 (Sheffield)

Yamaha A3000 professional sampler, 18Mb, as new £999. Tel 01403 217037

Yamaha SU10 best budget sample on the market, boxed as new with manuals and three sample CDs £200. Tel Andre on 01222 333289 (Cardiff)

Sequencers

Yamaha QY20 music sequencer, perfect condition, boxed with manuals £175. Tel Dave on 01273 354647

Drum machines

Boss DR-660 drum machine, 255 sounds, reverb, chorus, loads kit (includes 808/909), very good condition, with manual and PSU £225. Tel 01933 678608

Boss DR-660 drum machine, hundreds of usable sounds, includes 909, 808 sounds, boxed with manuals £210 ono. Tel Antony on 01527 522183

Novation DrumStation boxed,

manuals £290. Tel 01273 628703

Roland DR-660 drum machine, two stereo outs, effects, MIDI, TR-808 and 909 sounds, mint condition, boxed, PSU, manual, only £220. Tel Thomas on 01981 240314

Roland R-8 drum machine, eight outputs, full MIDI £200. Tel Brice on 0181 740 5648

Roland TR-727 mint condition, includes original manual £150. Seller pays shipping. Tel 001 514 334 4405 (Canada) or e-mail: zefrogue@mail.accent.net

Roland TR-808 excellent condition with manuals £500 ono or swap for TR-909. Tel 01202 813504

Quasimidi Rave-O-Lution 309, superb groovebox, 808/909/303 style programming, huge range of good quality sounds, very good condition £600. Tel Olly on 0191 272 2142 (Newcastle)

Yamaha RX8 drum machine, 43 tunable voices, MIDI in and out, excellent condition with manual £230. Tel 01892 823466 (Kent)

Yamaha RX17 drum machine £75. Tel Lew on 01306 742416 (Surrey)

Computers

Amiga 600 computer, includes spare disks plus T72 music sampling and sequencing software, sampler included, good condition, great for starter musician, bargain at £80. Tel Tommy on 01724 847832

Apple Mac Ilii 8Mb RAM, includes SoundTools card and 650Mb SCSI disk, complete system £1,000. Tel 0118 958 4934 (Reading)

Atari 520 STFM 1Mb, double-sided drive, mouse, Dr T Omega 64-channel sequencing software and Caged Artist Roland D-110 editor with 700+ sounds (runs with sequence program), also Harlekin organiser and database program, runs in any screen resolution £175 ono. Tel 01305 772708

Atari 1040 STE 4Mb, cables, software and Hollis Trackman, Quartett, manuals, Atari SLM804 laser printer, Philips 14-inch colour monitor, cables, home use only, boxed, buyer collect £350. Tel Pat on 0121 459 2417 (Birmingham)

Atari 1040 STE with hi-res monitor, 4Mb, Cubase V2 £175. Tel Paul on 0181 516 9018

Atari 1040 STFM and 520 STFM with sequencing software and some spare disks, mouse, no screens though, no obligation £85. Tel Dave on 01403 243190

Atari STE 2Mb RAM, various software £120 ono. Tel 01903 713703

Atari STE 2Mb, SM124 monitor, 52Mb hard drive, masses of software, manuals, all leads, very good condition £400. Tel Andrew on 01205 280352 or 0421 394661

Atari STE 4Mb RAM, Replay 16, Cubase V3.0, high-res monitor, all in good condition £175. Bargain! Tel 01274 821692 (Bradford)

DX4/100 PC 8Mb, Cubase, Soundforge, Windows 95, Band Box 7, Jammer Pro, printer, monitor, CD-ROM, scanner £390. Tel George on 0181 209 1309

Minitower PC P133, Intel, 32Mb RAM, 1.2 hard drive, 16-speed CD-ROM, 14,400 modem, Tahiti audio card, Cubase V3.5, Cakewalk V6, Windows 95 £675. Tel 0958 473564

Software/hardware

Atari hi-res monitors (black and

white) for *Cubase* and *Notator*, latest 14-inch model with sound (metronome), very good condition with cartons, two monitors for sale £75 each. Tel 0181 668 6077

Atari power pack includes 520 STFM (2.5Mb), Atari SC1224 colour monitor, PC720B drive, trackball, various software, boxed with manuals £160 (can split). Tel André on 0181 554 4115 (Ilford) after 6pm or at weekends

Cubase V3.02 for Atari, full package, offers. Tel Peter on 0181 399 9217

Logic Audio boxed and everything £250. Tel Andy on 01483 480192 (Surrey) evenings

PCMCIA CD-ROM drive £100. Double-speed parallel port, CD-ROM drive £30. Tel 0118 958 4934

Roland colour monitor 14-inch display with special RGB cable, suitable for samplers S770, S760, S750, S550, and S330, good condition, can despatch if required, only £85. Tel 0181 668 6077

Recording

Akai MG14D 12-track professional multitrack recorder with Akai ML14, full remote control unit, balanced loom and 48-way patchbay, 11x20 min, half-inch tapes, DBX NR, separate SMPTE sync track for MIDI time code, boxed with manual £1,150 ono. Tel 01305 772708

AKG C414 pair of classic studio condenser mics, four months old, as new condition £850. Tel Alan on 01442 878370

Alesis ADAT eight-track digital recorder and TSI MIDI sync unit, good condition, boxed with manuals £1,250. Tel Dave on 01803 295430 or 292487

Alesis ADATs two, V4.03, good condition, low hours. £1,200 each or £2,250 for both. Tel 01302 360767

Allen & Heath 24:8:2 mixer with Penny and Giles faders, excellent condition £1,100. Tel Phil on 01844 237916

Allen & Heath System 8, 16-channel mixer, also modified for broadcast use £400. Tel 0181 351 4393

Behringer Autoquad excellent condition £250. Tel 01302 360767

Fostex D80 eight-track hard-disk recorder, hardly used £900. Tel 0115 947 0044 days, or 0115 914 2850 evenings

Fostex DMT8 VL eight-track digital multitracker with 850Mb hard disk, perfect condition, less than a year old, with manual, box £750. Tel 01933 678608

Fostex DMT8 VL eight-track hard-disk recorder, brand new, boxed £750 ono. Tel Rick on 0171 231 4586

Fostex X28H four-track recorder £200. Tel Brice on 0181 740 5648

Mackie CR1604 16-channel mixer for sale, home use only, excellent condition, boxed, manuals £625 ono. Tel Steve on 01403 268292

Midiman tape sync unit, MIDI merge, writes and reads, SMPTE, FSK, MIDI MTC, song pointer, very reliable £99 ono. Tel 01305 772708

Peavey BX800 powered mixer, built-in reverb and flightcase £600. Tel Phil on 01844 237916

Roland VS-880 expanded, effects, internal drive £1,250 ono. Tel 01273 628703 (Brighton)

Sony DAT recorder six months old, records at all three bandwidths £430. Tel John on 0171 250 3572

Sony DTC1000ES DAT machine,

HHB mod, rack kit, full service history, new heads, immaculate condition, boxed with manuals £400. Tel Wayne on 01625 619876

Sony TCD D8 DAT recorder, brand new, boxed, never used, unwanted gift, comes with power pack, leads £400. Tel 01376 326501

Spirit By Soundcraft Delta 16:4:2, good condition, six aux sends, three-band swept EQ, PFL talkback, home use only £1,000. Tel (Oxford) 326499

SPL Optimizer four-band parametric EQ with notch filter, as new, bargain, filter out those unwanted sounds, cost £1,000 new, will accept £500 ono. Tel Keith on 01245 264417 days, 01376 513993 evenings

Tascam 424 four tracks, eight inputs, good condition £275. Tel John on 0114 255 4129 (Sheffield)

XR300 sync, tape-to-MIDI, SMPTE rackmount £120. Tel Paul on 0181 516 9018

Yamaha MD4 MiniDisc multitrack recorder, extremely versatile, four-track recording, includes ten data disks, also records standard MiniDisc audio £800 ono. Tel 01964 670942 (Hull)

Amps/PA

H+H 100 Watt combo amp £250. Tel 01223 501936

Marshall 8008 power amp, good condition, boxed, manual £190. Tel Lee on 0121 378 0831 or 0958 797826

Tannoy Gold 15-inch dual concentric, studio monitors, adjustable crossovers, teak cabinets, spare driver, excellent condition £450 ono or will consider part exchange. Tel 01952 414017

Effects

Alesis 3630 compressor, boxed with manuals £185. Boss SE-50 stereo effects processor, mint condition, box and manual £295. Tel Dave on 0410 054702 (London)

Boss SE-70 multi effects with vocoder, rare £450 ono. Digitech Studio 400, four effects-in-one, superb £600 ono. Alesis QuadraVerb or Faithfull £180. Tascam DA-20 DAT as new £550. All mint condition. Tel Keith on 01245 264417 days, or 01376 513993 evenings

Compressor made by Aphex Systems Ltd, rackmount, surplus to requirements £100 ono. Tel 01628 771259 (Maidenhead)

Dual-band graphic EQ unit, by Maplin Electronics, 15dB cut/boost, quarter-inch jack and phono connections, quiet operation £49 ono. Tel 01305 772708

Ensoniq DP/4 effects processor, home use, excellent condition, boxed, manual £925 ono. Tel Steve on 01403 268292

Yamaha FX500 multi effects and guitar processor £120. Tel 0115 947 0044 days, or 0115 914 2850 evenings

Yamaha SPX1000 top-of-the-range effects unit, cost £1,200 new, yours for only £400. Tel Neil on 01384 838938 or 0410 136830

Sound modules

Akai EW13020 wind synth, analogue sound module, hard case £500. Tel Alan on 01989 780572

AKai SG01V vintage sound module, 16-part multitimbral, good bass sounds £180. Tel Oly on 0191 272 2142

Deep Bass 09 bass synth module, 303 clone, as new £150. Tel Andy on 0117 955 5404

E-mu Planet Phatt module, top hip hop/swing/drum 'n' bass sounds and endless beat possibilities, wicked filters, reluctant sale £650 ono. Tel 0117 924 7166 (Bristol)

E-mu Proteus FX, rock/pop/orchestral sound module, boxed with manual, excellent condition, home use only £380 ono. Tel 0171 689 0419

E-mu Vintage Keys+ in immaculate condition £450. Tel 0131 552 4668

Korg 01W/ProX excellent condition with hard case £1,300. Tel Alistair on 01794 522790

Korg Wavestation SR boxed with manuals and sound card, home use only £500. Tel (Oxford) 326499

Roland D-110 module £120. Tel Nigel on 0831 226152 days, 0161 624 2661 evenings

Roland MC-303 as new, in box, three months old £450. Tel Mark on 01245 441894 any time

Roland MC-303 groovebox, boxed with manuals, perfect condition, only £400. Tel Andy on 01789 841928

Roland MC-303 groovebox, real-time knob twiddling, brand new, still has manuals and video £450 ono. Tel Shaz on 0181 252 1763 after 7pm

Roland MC-303 six months old, boxed with manuals, no time wasters, £450 ono. Tel Jim on 0976 744283 or 0402 025242

Roland MC-303 two months old, as new with box, good jungle sounds £450. Tel 0181 660 8221 (Croydon) evenings

Roland SC-88VL sound module, boxed and manual, very good condition £480. Tel Lee on 0121 378 0831 or 0958 797826

Roland TB-303 Bassline in mint condition with manuals and carry case £620. Tel 01933 678608

Waldorf Pulse synthesizer, brand new, boxed, three oscillators, superb fat analogue sounds, arpeggiator, full MIDI spec £360. Tel Guy on 01799 531277 or 01799 521152

Yamaha ProMix 01 automated, 18:2 digital mixer, 24-bit digital mixing, parametric EQ on everything, two SP90s built in, three compressors, MIDI, cost £1,499, will accept £999, no offers. Tel 0113 248 3728

Yamaha TG500 sound module £325 or will swap for another keyboard or module, anything considered. Tel 01274 827830

Yamaha TX7 sound module, boxed with manuals £50. Tel Jim on 0976 744283 or 0402 025242

Yamaha TX81Z module £110. Tel Nigel 0831 226152 days, 0161 624 2661 evenings

Miscellaneous

CD/record collection for sale (2,300+), techno, trance, house, drum 'n' bass, trip hop, big beat, all excellent/mint condition and very cheap. Write to Kev, Backlogde, French Lane, Stackallan, Slane, Co. Meath, Eire or tel 00 353 462 4462

Future Music issues 1 to 39, minus one or two, no CDs though £50 ono. Tel 01527 522183

GR77B guitar synth, MIDI out, same sounds as JX-8P £350 ono. Tel 01636 640814 (East Midlands)

Kawai K4 RAM card filled with 128 patches £30. Tel 01933 678608

Omnichord System two OM84, keyboard, plus power pack, excellent condition £50. Tel 01388 608377

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Your very own chance to get in touch with like-minded musicians: advertise for musical talent, flout your own, or even tap the minds of those technological know-it-alls...

Personnel

Dance producer seeks collaborators, likes Curtis Mayfield, David Holmes, James Brown, Squarepusher, Runaway, Aretha, Northern Sould, JOI, Derrick May and such like. If you've got the funk, phone and leave a message. Tel 0171 554 7739

Dancers, MC and rapper wanted by band for live shows. Influences: Prodigy, Chemical Brothers. Call Graham on 01223 564577

Dedicated guitarist/programmer, recently moved to Brighton from S Africa, looking for serious programmer with equipment. Influences: hard bassy house to drum 'n' bass, Tom Qais, Jan Garbarick. Write to Jacob, 11 Broad Street, Brighton BN2 1TJ

DJ seeking club work, resident in bar for four months, I play happy, uplifting, bouncy house, trance and NRG, can provide demo tapes and prepared to travel. Tel Martin on 0151 280 5381

Drummer required gifted and creative, Beatles-influenced guitar band with balls, renowned for harmonies. Superb original songs. Kit and transport essential. Romford rehearsals, London gigs. Contact Rick on 01708 228472

Eclectic London label seeks cutting-edge breakbeat, electronica, drum 'n' bass, techno experimentalism. We like Mouse On Mars, Aphex Twin, DJ Spooky, Tortoise and Squarepusher. Go figure. Demos to 26 Orchardson House, Orchardson Street, London NW8 8NN

Female singer required for Leeds-based band. Influenced by Breeder, Smashing Pumpkins, REM. Must be easy-going and have ability to consume pizza. Contact Stuart on 0113 271 2564

Flow Motion in-house production and remix team want your cappellas and tracks to remix club style, no charge, just a production and remix contract. Many label contacts to push material. Tel/fax 01257 426925

Frantic six piece rock band looking for manager or agent. We've got a great image and even better sound. Call 01432 352537

JSM in-house producer interested in remixing your finished cappellas into pop, dance material. No charge unless successful. Serious enquiries only. Tel Stuart on 01527 527838

Keyboard player and programmer/engineer seeks to same to form partnership production company in Sussex area. Styles: pop, soul, dance. Contact Cliff on 0958 703408

Keyboard player needed in Hull area. Pop trio with three-piece brass section. Record company interest. CD recorded. Male/female, 20s. Contact Mark on 01482 812557 after 6pm

Keyboard player required for female fronted band, backing vocals would be nice too. Reliable and versatile, male/female. No Richard Clayderman thankyou. Tel 01895 271235

Male vocalist required for pop covers band, versatile vocals, young image and some dance ability. Tel The Bandleader, c/o Holiday Club Pontins, Clifton Drive North, Blackpool FY8 2SX

Manager! Promoters! Venues! Cutting-edge live dance act seeks above personnel to showcase our sound. Influences: Prodigy, Mutate, Eat Static. Are you interested? Tel Marue or Zee on 0181 560 6688

New German techno label near Stuttgart are searching for new producers and DJs. All producers' attention! Please send your demo tapes - but only audio cassettes - to Marc Göttling, Heimbrennenstr 44, D-70771, L-Echterdingen, Germany or tel 00 49 711 79 49 115

Powerful singer wanted for Edinburgh dance act, mainly commercial house. Tel Stevie on 0131 539 9214 or Gary on 0131 339 2612

The fat controller, Glasgow's only giggering drum 'n' bass/big beat outfit is looking for a record label down South for immediate release of own material, quality tunes and lots of support up North. Tel Dave on 01555 773420

THT Ltd require demos: hard 'house, trance, acid, techno and intelligent drum 'n' bass. Send tapes to THT Ltd, 90 Nant-y-Coed, Penymaes, Holywell, Flintshire, North Wales CH8 7AQ

US indie label looking for ambient atmospheric space music, eg: Eno, Biosphere, Jarre, for compilation. Send to Lee Lillis, c/o OHM Music, 19765 West Azure Field, Newhall, Los Angeles, CA91321, USA

Weird new house demos required for formation of new label. Please send demos, DATs, CDs and tapes to Quark, 2 Hillside Cottages, Meeting Lane, East Mersea, Essex CO5 9TE. Guaranteed reply, good or bad

Young Moscow sound engineer and DJ is looking for female DJ playing jazz, funk, trip hop and drum 'n' bass. Write to Oleg Magdee, PO Box 32, 109377 Moscow, Russia

Exposure

Archangel X Christian techno producers have a two-track demo tape available for free. Simply write to them: First Floor Flat, Office Road, Letheringham, Suffolk IP13 0LZ or tel 01473 737818

Hardcore: Happy Years 95-97 from Euphony, 10-track, 55-minute CD. Back catalogue of happy hardcore/techno tunes from May 95 to May 97, big beat tunes available 98, £11. Send cheque payable to Mike Greig to ESL Recordings, c/o Stage 2000, Riverside Drive, Dundee

Warmth by Fragil 40-minute tape. Simple, contemplative electronic music for meditation, prayer or however you wish to use it. £4.50. Send cheques to H Wilks, First Floor Flat, Office Road, Letheringham, Suffolk, IP13 0LZ

Marketplace

→ **PA Dacoder Supra** RAM, 256 cartridge for Yamaha DX7II, stores 256 sounds £50. Tel Duncan on 0121 444 2681

Park G10R guitar combo, reverb, three-band EQ, as new £70. Tel 01933 678608

Philip Rees 2M MIDI merge and spare £40. Midiman SyncMan SMPTE box £60. Tel 01932 340473

Philip Rees 2M MIDI merge unit, mint condition, offers. Tel Peter on 0181 399 9217

Philip Rees MIDI-to-DIN sync converter £45. Tel 01933 678608

Private Hammond collection for sale, consists of C3, A100, RT3 with matching Leslie, PR40s, all in pristine condition. Tel 01977 557560

Roland JV sounds on disk, dance, analogue, ambient, PC or Atari £10. Send cheque to Trond Halvorsrud, Onsoy 70, 1614 Fredenstad, Norway or tel 00 47 6939 0281

Signex Isopatch 44-way patchbays, as new £35 each. Also quality patch leads. Tel Simon on 0958 680447

Various: Akai MPC2000 as new £850. Juno 106 £390. JX10 £460. MKS50 £295. Korg DW6000 £160. Yamaha SY77 £385. SY55 £250. CS60 £310. Tel 01261 815707

Various: Akai S2000, 6Mb sampler £650. Atari 1040STE 4Mb, Cubase V3.2, hi-res monitor £160. Sampson mixpad, 10 channels, two aux, two EQ £80. Tel Dan on 0378 970827 or 01628 622184

Various: Akai SCSI board £40. IB104 digital I/O (S1000, S1100) £65. Stucco 11U full flightcase £100. Roland SH-101 boxed £295. Tel Mark on 01226 206767

Various: Alesis ADAT V4.03 £1,000. Session8 882 PC studio £800. Session8 ADAT £200. J.L. Cooper Datamaster ADAT £200. Tel 01628 475790

Various: Boss SE-50 £250. SCI Drumtraks £150. Cheetah MS800 £110. Prosonix J48 £300. Studiomaster Diamond 16:2 £220. Fostex 2016 £130. Roland M-VS1 £250. Denon DRW580 £140. Tel 01708 523469

Various: Complete home studios, two-in-one, Fostex M80; Studio Master Series V; Yamaha MT44D; MTR 6:4:2 mixer; several effects and instruments including TB-303, MC-202, D-50, CZ-101. For details Tel Steve on 01494 533933, 7 to 9pm

Various: Crib Records are upgrading current studio, £3,000 for quick sale, includes Akai S1000 (12Mb), SY9T, JD-990, Drawmer dual gate, Atari 1040, M80 plus much more. Tel Jim on 01491 836326

Various: Exabyte carts. Mezzo Media archiver for ProTools £850 ono. Roland W-30 £650 ono. Quasimidi Techno £480 ono. Roland U-20 £350 ono. EV 15-inch sub speakers, 600W £200. Tel Mike on 01382 226898

Various: Gem S3 £1,000. JBL monitors £250. Digidesign Session8 £2,600. AKG condenser £120. Denon tape deck £290. Behringer MDX compressor £285. Digitech V2 £320. Samson studio amp £320. 486 D50 computer with Cubase and 600Mb £1,000. Tel John on 0161 787 9157

Various: Kawai K4 synth £350. Roland D-10 £275. Akai S950 fully expanded £675. S700 with disks £300. Akai VX90 analogue synth £200. DX21 £200. Phonics 24:2 mixer £420. Simmons MX9 drum expander £150. All good condition. Tel Phil on 01844 237916

Various: Korg Prophecy £550 ono. Roland MT-32 sound module, manuals and software editor (Atari), Boss RSD-10 sampler/delay £80

each. Both for £140. Vestax GSM601 personal multitrack recorder £25. Korg Prophecy boxed, manual £420 ono. Roland MT-32 with manuals, Atari editor £60. Boss RSD digital sampler decay £50. Tel Jonathan on 01273 746132

Various: Korg Wavestation Ex £535. MS20 £400. 03RW £270. OSCar Kitten II mono synth £165. Yamaha DX21 £120. CS60 classic poly synth, unique sound, very good condition £310. Korg Wavestation cards £20. Alesis HR16 £70. Tel 01261 815707

Various: Oberheim Matrix 12 £1,350. XPander £700. OB-8 MIDI £600. OB-1 £375. Moog MiniMoog £800. MemoryMoog Plus MIDI £1,200. Sequential Prophet 5 £800. Prophet T8 £1,100. Studio 440 £600. Roland TR-909 £650. TB-303 £400. Juno 106 £375. MKS-30 £300. MKS-70 £400. MKS-80 £800. MKS-7 £150. TR-808 £300. TR-707 £150. Tel Rob: 0956 617045

Various: Roland JD-800 £950. Alesis DM5 drum module, great condition £300 ono. Tel 01302 360767

Various: Roland Juno 1 £200. Roland Juno 2 £280. Roland SH-1000, preset synth, missing a couple of tabs but otherwise good condition £160. Roland SH-1 excellent condition £295. Roland SH-2 mint £295. EMS Synthi-AKS £1,800. Seller pays shipping. Tel Sylvain on 00 1 514 334 4405 or e-mail: zefrogue@mail.accent.net

Various: Roland JV-880 £320 ono. E-mu Classic Keys £300 ono. Boss BX-16 mixer £190 ono. Yamaha EMP100 multi effects £100 ono. Tel Paul on 01302 780 305 (S Yorks)

Various: Roland MC-303 £350. JV-2080 £895. Yamaha A3000 £895. Akai S2000 £595. All as new, boxed, open to swaps with analogue gear. Tel 01353 663613

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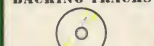
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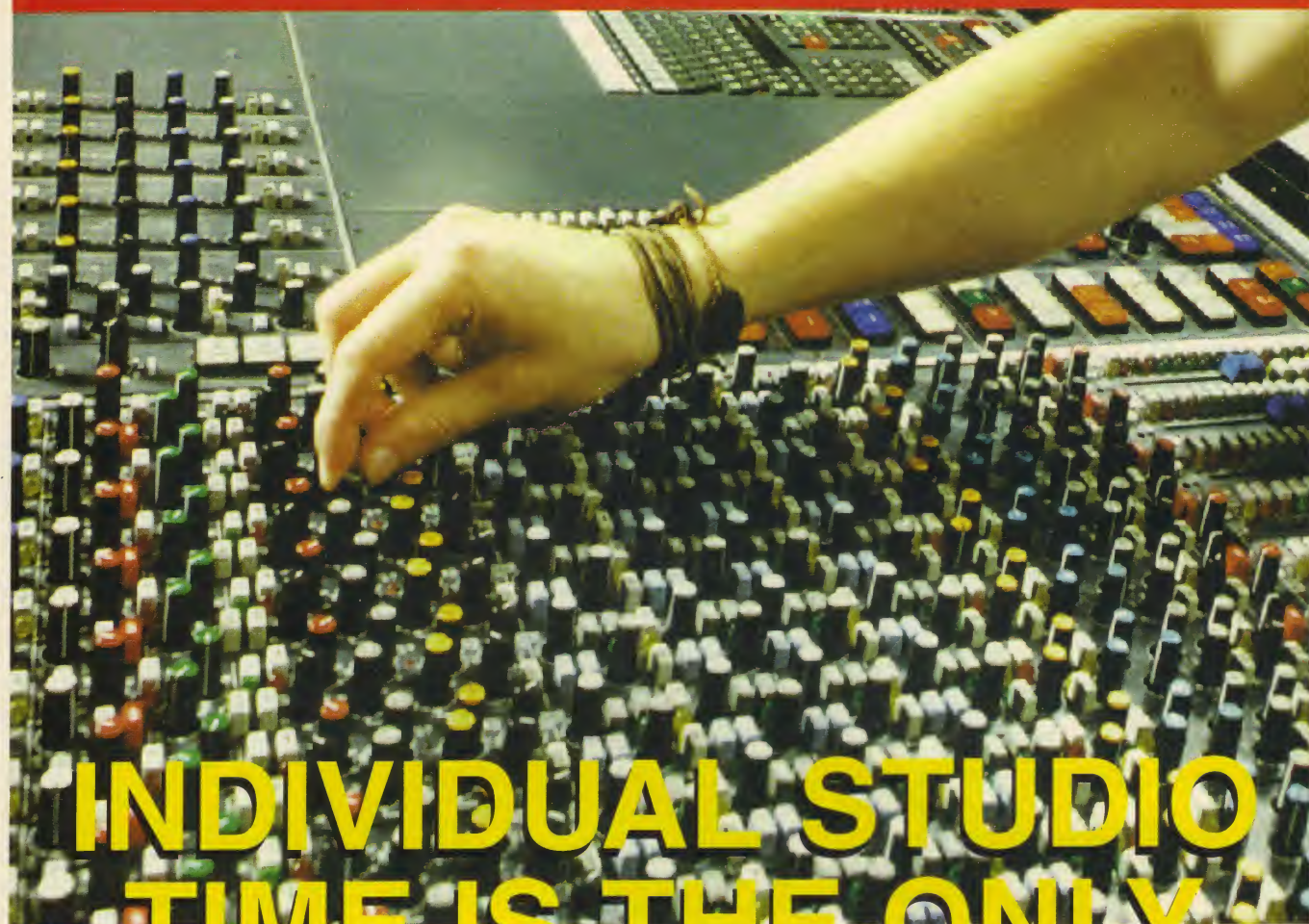
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ORBITAL — THE TRANQUILISER BUSY TRANQUILISING
A GUY CALLED GERALD/GK — MELLOW MADNESS
UNDERWORLD — SPIKEE
808 STATE — MONDAYS
FLUKE — STUNT BUBBLE
BOMB THE BASS — HANGING IN MIDAIR
ULTRAMARINE — RUSSIAN ROULETTE
FUN-DA-MENTAL — MOTHER INDIA (MOODY BOYZ REMIX)
THE BLACK DOG — FOUR FRIENDS AND A MICROPHONE
SCANNER — JAT SCHEELAN

DJ EVOLUTION FEATURING MC TEABAG — ESCAPE FROM TOKYO
BANDULU — BIL'LET
SYSTEM 7 — BIG SKY CITY (JACOB'S OPTICAL STAIRWAY REMIX)
LEFTFIELD — SPACE SHANTY (TRIBAL REMIX)
MENNI — DISTANT LANDS
FUTURE LOOP FOUNDATION — STRANGE FEVER
EGEBAMYASI — BAMBIENT
MASSIVE ATTACK — SUCK ME UP DUB
HEALING ARTS FEATURING JANE WALKER — ONLY LOVE (WILL LIFT US UP)
DJ CRYSTL — LET IT ROLL (REMIX)
THE ALOOF — BITTER SWEET (LEMON IN THE HONEY REMIX)
ATLAS — SAYNAHA
MOODY BOYZ — MARCH 19TH

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Gemini



Gemini shortly after a curious window/cigarette type incident in Chicago...

Gemini

As one of the best of the city's second wave of dance producers, Spencer Kinsey was closely involved in Chicago's deep house renaissance. His new album for the Distance label, *In Neutral*, is essential listening. Oh, and he likes a smoke...

How are you?
I'm chilling!

What was your greatest high?
Some weed from the west coast.

What was your greatest low?
Novation's Super Bass Station.

What Gemini characteristics do you have?
Duality.

Great reviews for your album so far... are you shocked?
A little.

Who do you most admire and why?
The creator of everything because everything influences me.

Who would you like to work with and why?
Prince, because his music and mind are complete... as one.

Who is the best DJ and why?
Me, because I get deep.

Who are you listening to at the moment?
There are so many it's difficult to pick out just a few.

What is the best piece of music gear you use and why?
The Clavia Nord Lead 2, because of the sound.

Any plans for the millennium?
To uplift society's minds.

Got any good jokes?
Yeah, just one. A friend said once that he would never buy a house. Why? Because he wants to leave the earth the way he came in... with shit! [Mmm. *That clears that up then* - Ed]

What is the most bizarre sound you've ever heard?
Silence.

Speed garage... drum 'n' bass... happy hardcore. Which, why and whatever next?
Er, I don't understand.

Give yourself a plug for whatever you are doing next.
An album called *CHAOS* (*Conscientious House Alters Our Society*).

What is the future of music?
The same as it always has been. Evolution. **FM**

Track on the CD

04

● The track you'll hear on the FM CD is *Lifted Life* from Gemini's latest album *In Neutral*. It's one of Spencer's personal favourites and it's a good example of his ultra-cool tech-house style.

**FUTURE
MUSIC
NEXT ISSUE**

Look out for our next gear-packed issue with exclusive previews of Korg's new workstation, the N5 and the Supernova, Novation's eagerly awaited entry into the rackmount synth market, plus all the latest news, reviews and interviews. Don't miss it...

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